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DANCING
IN THE
ELEMENTARY SCHOOLS

DANCING
IN THE
ELEMENTARY SCHOOLS

by
THE COMMITTEES ON DANCING
OF THE
AMERICAN PHYSICAL EDUCATION ASSOCIATION

FOR THE YEARS 1931 AND 1932



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PREFACE

DANCE has assumed within the last ten years an increasingly important place in the physical education program. In the light of this development it is indeed surprising that so very little sound literature has been produced on the subject. To be sure, many volumes of dance materials have been published; we have natural dances, tap dances and folk dances in great quantity. But the theory of dance, the principles underlying the productive teaching of dance have remained almost entirely unwritten. It will be understood readily that, with our present philosophy of education, the teaching of set dances, so easily procurable, is but one phase of the broad field of rhythmic activities. To teach dance in a truly integrated fashion, to realize all the educative possibilities inherent in so vital an activity, requires more than recourse to ready-made materials.

It was the realization of this fact that was largely responsible for the appointment of the first committee on dance by the American Physical Education Association. That committee attempted to study significant problems on the elementary school level. It attacked such vital questions as: What can actually be accomplished with children at various age levels? What materials should be included in our rhythmic program? and How should these materials be presented to achieve the best results? With the advent of the Section on Dancing of the American Physical Education Association in 1932, a second committee made fresh contributions to this pioneer work. The material presented in this book has been selected from the reports of these two committees. It all bears directly or indirectly on dancing for children. An understanding of rhythm, for example, is felt to be essential for any one engaged in teaching rhythmic activities. Its basic importance accounts for the inclusion of an abstracted discussion of rhythm in a report on the elementary school level. The section on dancing for boys will offer invaluable help to those teachers who are bewildered when faced by a large group of awkward, self-conscious boys. The section dealing with accompaniment will perform the same service for those who are

fairly distraught when faced by the necessity of selecting music for anything. The directors of teacher training institutions have, for many years, asked frequent questions concerning the preparation of their students in rhythmic activities. It is hoped that the last two sections will answer some of those questions.

No single contributor feels, in any sense, that the last word has been spoken. There must be a great deal of scientific experimentation in the realm of objectives, for instance, before any truly authoritative pronouncements can be made. The content of this book, frequently controversial in character, is offered with the desire to present the current opinions of persons of wide experience on that most vital problem—teaching children to dance.

MARY P. O'DONNELL.

February, 1933.

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INTRODUCTION

INTRODUCTION

THE foundation of success in teaching children is sympathetic understanding of childhood. A sound basis of child psychology, a study of the child's growth and development, and a deep affection for him are essentials which every teacher in an elementary school should have. Without these she is bound to fail, even though her training in subject matter has been well-nigh perfect. She teaches, not physical education, but children. "The course of study" is not games, nor dancing, nor fine arts, but "the child."¹

"That the present-day graduates of most teacher-training schools have received little that fits them to interpret and use the principles of the newer education is shown when they go to a school in which there has been an effort to modernize the work. . . ."² It is the responsibility of those engaged in training teachers to prepare their students to understand and solve the problems of the elementary school child. The theoretical knowledge acquired in the classroom must be supplemented by first-hand observation of children and experience with them in the demonstration school. The student in training must realize that children are individuals growing in different ways, representing countless variations in capacities, temperaments, and social inheritance.

Because it is our earnest desire that the child be understood, it has seemed appropriate to summarize briefly the chief characteristics of children at two rather typical age levels. It must always be kept in mind, however, that while one will find many similar characteristics in all children at the same stages of growth, nevertheless each child is different from his fellows and his individual traits must be studied and developed.

The elementary school child is ceaselessly active in body and in mind. The word "go" expresses his behavior and his interest. He

¹ Patri, Angelo. "The School and Home." New York, D. Appleton and Co. 1925. p. 19.

² Bonser, Frederick G. "Needed Changes in Teacher Training." *Progressive Education*. March 1931. Vol. VIII, No. 3.

loves to go and he loves to make things go. At approximately the first grade level, activity is indulged in for the sheer enjoyment of it rather than from any idea of acquiring skills in a movement. The child loves to run, skip, jump, roll, slide, dig, climb, pound, throw, and use his body in large movements, but he has little desire to run fast, to jump high, or to excel the next child in these abilities. On the whole he considers things important only as they contribute to present enjoyment. Voluntary attention is not easy to give and the attention span is very short. His imagination is vivid and he is often unable to distinguish the real from the unreal; he delights in such imaginative characters as fairies, elves, and giants. His interest in the physical world is intense and he loves to imitate animals, birds, the rain, the wind, and the sun. He craves sympathetic interest from adults and if he does not receive it he may develop types of restless behavior which will make him the center of attention. Such behavior often alternates with shyness, self-consciousness, or unusual submissiveness. At this age fears are easily acquired and the child should be skillfully guided so that these will not develop. The sensory life at this age is of great importance. Few of us realize how vital it is to the child. He wants to see, to hear, to touch.¹

At approximately the sixth grade level he is moving in a world made up primarily of his own kind. Grown-ups are considered far from his interests, occupations, and plans. Many adult actions seem incomprehensible to him: at best, foolish; at worst, unfair. Their impulses are not yet vital and he views them with amusement or intolerance. His eagerness to experiment, his impulsiveness, his wide-awake energy, his desire to make things happen lead him into all sorts of situations which, to most adults, seem sheer perversity. His reasoning is imperfect and he is not yet advanced enough to generalize on principles of conduct. Orders or directions must be specific. He is anxious to acquire skills and is willing to practice a long time to achieve his goal. Competition is his life. He must know who runs the fastest, who jumps the farthest, who throws the ball most accurately. He can tell you who is the best dancer, the best sport or the best captain. The adult who can appreciate and understand the complicated characteris-

¹ The above characteristics are adapted from Norsworthy, Naomi, and Whitley, Theodora. "Psychology of Childhood."

tics, the real motives at work—who can enter into his sport and his pranks, who is serious and respectful at the right times, who knows when to laugh—may cross over the gulf and win his trust and love.¹

Although much technical material is presented in the following report it is with the hope that this will be only a tool to help the teacher in developing the child's creative expression.

DOROTHY LA SALLE.

¹ The above characteristics are taken from Norsworthy, Naomi and Whitley, Theodora. Op. Cit.

■

OBJECTIVES FOR DANCING IN THE ELEMENTARY SCHOOLS

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OBJECTIVES

OBJECTIVES are definite goals to be achieved by education. They should be concrete and specific so that one may know when they have been reached. They should be the direct outcomes which pupils are supposed to accomplish. They tell us what subject matter to accept or reject. They are the milestones on the road leading to the end towards which instruction in that subject is moving. They define the end of action; they point the way and direct the process of action.¹

Just as the aims and objectives of physical education are built upon the aims of general education, so must the objectives in dancing be built upon the objectives for physical education. The objectives for physical education have been stated as follows: ²

1. "Objectives in development of certain instinct mechanisms, closely associated with muscular equipment, and involving the neuro-muscular and organic systems. . . .
2. "Objectives related to the intellect, that is, thinking and judgment. . . .
3. "Objectives of a social nature: social standards and values, attitudes, ideals."

In the preface of "Principles of Physical Education," ² Dr. Williams discusses the purpose of physical education under four divisions as follows:

1. Development of the organic systems of the individual through physical activities.
2. Development of the neuro-muscular system in general, and particularly in relation to control of certain fundamental skills.

¹ Hopkins, L. Thomas. "Curriculum Principles and Practices." Chicago, Sanborn, 1928.

² Williams, J. F. "Principles of Physical Education." Philadelphia, W. B. Saunders Co., 1927, pp. 294-297.

3. Development of certain attitudes toward physical activity and particularly toward play.

4. Development of standards of conduct.

It was with the aid of the above divisions and with the section in Dr. Williams' book ¹ on "Objectives in Rhythmic Expression," prepared by Gertrude K. Colby, that we have set up the objectives listed herein.

In attempting to set up objectives for dancing in elementary schools, we have traveled a comparatively uncharted and often bewildering sea. Little has been written on dancing in elementary schools which could guide us. We have followed the accepted authorities in curriculum construction—namely, Hopkins, Harap, and Charters—and have adapted the principles recommended by them. The following criteria of Harap ² were used to help us eliminate certain items.

1. Is it adequately attained outside of school?
2. How important is it?
3. How interesting is it?
4. Is achievement within the capacity of the pupil?

To this list of four criteria we added Briggs' statement: "The primary purpose of the school is to teach its pupils to do better the desirable things that they are most likely to do anyway."

In using the objectives which will soon be presented to you the teacher is, at the outset, confronted with a very important problem. These objectives can only be suggestive. She must set up her own objectives for each class. She must study each individual. Each group of children has its special problems and needs. The objectives must be adapted to fit these needs.

The following list of objectives was prepared, and a selected group of experienced graduate students and the Committee were asked to indicate if they were desirable or undesirable, and if desirable, in what grades they should be sought. In addition they were asked to add any objectives that had been omitted. Every individual but one checked all of the objectives as desirable and only one objective was added to the list and that by two people.

¹ Williams, J. F. "Principles of Physical Education." Philadelphia, W. B. Saunders Co., 1927.

² Harap, Henry. "The Techniques of Curriculum Making." New York, Macmillan, 1928.

Physiological.

1. Wholesome stimulation of organic systems.
2. Rhythmic coördination (balance, control, poise).

Neuro-Muscular.

1. To *walk* in rhythm to music
Alone
With another child
2. To *skip* in rhythm to music
Alone
With another child
With two or more children
3. To *run* in rhythm to music
Alone
With another child
With two or more children
4. To *slide* in rhythm to music
Alone
With another child
With two or more children
5. To *gallop* in rhythm to music
Alone
With another child
With two or more children
6. To *hop* in rhythm to music
7. To *leap* in rhythm to music
Alone
With another child
With two or more children
8. To *polka* in rhythm to music
Alone
With another child
With two or more children
9. To *schottische* in rhythm to music
Alone
With another child
With two or more children

10. To do 3's in rhythm to music
Alone
With another child
With two or more children
11. To do 5's in rhythm to music
Alone
With another child
With two or more children
12. To do 7's in rhythm to music
Alone
With another child
With two or more children
13. To *waltz* in rhythm to music
Alone
With another child
14. To *fox-trot* in rhythm to music
Alone
With another child

Social.

1. Development of rhythmic sense.
2. Development of group-consciousness.
3. Overcoming of self-consciousness through physical poise.
4. Appreciation of art contributions of other countries.
5. Appreciation of movement in relation to line and space.
circles squares lines diagonals
6. Appreciation of music
To recognize mood
To recognize change of phrase
To recognize duple time
To recognize triple time
7. Create simple dance forms.
8. Free expression.

OBJECTIVES FOR FIRST GRADE

Physiological Objectives

JUDGMENTS OF GRADUATE STUDENTS

1. Wholesome stimulation of the organic systems.
2. Rhythmic coördination.

JUDGMENTS OF COMMITTEE

1. Wholesome stimulation of organic systems.
2. Rhythmic coördination.

Objectives in Neuro-Muscular Skills

1. To walk (march) in rhythm to music both alone and with partner.

2. To skip in rhythm to music, alone and with partner.

3. To run alone in rhythm to music.

The group was almost equally divided in the grade placement of running with a partner and with two or more children. Twenty-two felt that running with a partner should be an objective for the first grade and fifteen felt it should be placed in the second grade. Sixteen thought that running with two or more children in a group was a legitimate objective for the first grade while thirteen thought it should be placed in the second grade.

4. To gallop alone in rhythm to the music. Fourteen thought a child in first grade could be expected to gallop with another child, twelve thought he could do it in second grade, and nine felt he could not do it until the third grade. To gallop with two or more children was placed in the first grade by ten, in the second grade by eleven, in the third grade by ten, and in the fourth grade by six.

1. Same as judgment of graduate students.

2. To skip in rhythm to music, alone, with another child, and with two or more children.

3. To run in rhythm to the music alone, with another child and with two or more children.

4. To slide alone in rhythm to the music, with another child and with two or more children.

5. To gallop in rhythm to music alone, with another child and with two or more children.

5. To hop in rhythm to the music was placed in the first grade by thirteen, in the second grade by eleven, and in third grade by twelve.

6. To hop in rhythm to music.

Social Objectives

1. Development of rhythmic sense.
2. Development of group consciousness.
3. Overcoming of self-consciousness.
4. Appreciation of movement in relation to circles, lines and squares.

1. Same as graduate students.
2. Same as graduate students.
3. Same as graduate students.
4. Same as graduate students.

5. To recognize the mood of the music.

6. To recognize change of phrase in music.

7. To originate free movement in interpretation of music without suggestions from the teacher (free expression).

It is assumed that all first grade objectives will be stressed in the second grade.

OBJECTIVES IN SECOND GRADE

The objectives especially recommended for the second grade by these groups are:

Neuro-Muscular Skills

1. To skip in rhythm to the music with two or more children.

No recommendations.

2. To run in rhythm to the music with another child and with two or more children (almost equally divided with the first grade. See first grade objectives).

3. To slide in rhythm to the music alone, and with another child. Four-

teen placed sliding with two or more children in the second grade and sixteen placed it in the third grade.

4. To gallop in rhythm to the music with another child and with two or more children (almost equally divided with the first grade. See first grade objectives).

5. To hop in rhythm to the music. (See first grade objectives, Item 5.)

OBJECTIVES IN THIRD GRADE

Neuro-Muscular Skills

1. To run in rhythm to the music with two or more children. (See first grade objectives.)

2. To slide in rhythm to the music with another child or with two or more children. (See second grade objectives, Item 3.)

3. To gallop in rhythm to the music with another child and with two or more children. (See first grade objectives, Item 4.)

4. To hop in rhythm to the music. (See first grade objectives, Item 5.)

5. To leap in rhythm to the music alone and with another child. (Thirteen placed the latter item in the third grade and ten in the fourth grade. Nine placed leaping with two or more children in the third grade, and eight placed it in the fourth grade.)

1. To polka alone in rhythm to the music.

To polka in rhythm to the music with another child. (Three placed this objective in third grade and three placed it in fourth grade.)

OBJECTIVES IN FOURTH GRADE

Neuro-Muscular Skills

1. To leap in rhythm to the music with another child and with two or

1. To leap in rhythm to the music alone.

more children. (See objectives for third grade, Item 5.)

2. To polka in rhythm to the music alone, with another child, and with two or more children. (Twelve placed this objective in the fourth grade, and thirteen in the fifth grade.)

2. To polka in rhythm to the music with two or more children (see objectives in third grade).

Social

No Recommendations.

1. Appreciation of art contributions of other countries.

2. Appreciation of movement in relation to squares.

3. Appreciation of movement in relation to diagonals.

4. To create simple dance forms.

OBJECTIVES IN FIFTH GRADE

Neuro-Muscular Skills

1. To polka alone, with another child and with two or more children. (See objectives for fourth grade, Item 2.)

2. To schottische in rhythm to the music, alone, with another child, and with two or more children.

3. To do 3's in rhythm to the music alone and with another child. (Thirteen placed this objective in the fifth grade and thirteen placed it in the sixth grade.)

4. To do 5's in rhythm to the music, alone. (Ten placed this objective in the fifth grade and twelve placed it in the sixth grade.)

1. To schottische in rhythm to music, alone, with another child, and with two or more children.

2. To leap with another child.

3. To do 3's in rhythm to the music alone, with another child, and with two or more children.

4. To do 5's in rhythm to the music alone.

OBJECTIVES IN SIXTH GRADE

Neuro-Muscular Skills

1. To do 3's in rhythm to the music with another child and with two or more children. (See fifth grade objectives, Item 3.)

2. To do 5's in rhythm to the music with another child and with two or more children. (Ten thought that to do 5's with another child should be sought in the sixth grade while twenty thought it should be placed in the seventh grade. Eleven thought that to do 5's with two or more children was a legitimate objective for the sixth grade, while thirteen thought it should be placed in the seventh grade.)

3. To do 7's in rhythm to the music alone. (Eleven placed this in the sixth grade and fifteen in the seventh grade.)

To do 7's in rhythm to the music with another child. (Eleven placed this in the sixth grade and eleven in the seventh grade.)

To do 7's in rhythm to the music with two or more children. (Nine placed this in the sixth grade, ten in the seventh, and ten in the eighth.)

1. To leap in rhythm to the music with two or more children.

2. To do 5's in rhythm to the music with another child and with two or more children.

3. To do 7's in rhythm to the music, alone.

OBJECTIVES IN SEVENTH GRADE

Neuro-Muscular Skills

1. To do 5's in rhythm to the music with another child and with two or more children. (See objectives for sixth grade, Item 2.)

1. To do 7's in rhythm to the music with another child.

2. To do 7's in rhythm to the music alone, with another child and with two or more children. (See objectives for sixth grade, Item 3.)

3. To waltz alone in rhythm to the music. (Thirteen placed this in seventh grade and ten in eighth.)

4. To waltz with another child in rhythm to the music. (Fourteen placed this in the seventh grade and sixteen in the eighth grade.)

OBJECTIVES IN EIGHTH GRADE

Neuro-Muscular Skills

1. To do 7's in rhythm to the music with another child and with two or more children. (See objectives for sixth grade, Item 3.) No recommendations.

2. To waltz in rhythm to the music alone and with another child. (See objectives for seventh grade, Item 3.)

3. To fox trot in rhythm to the music alone and with another child.

CONCLUSIONS

Although these statistics are in no way conclusive the following stand out:

1. With one or two exceptions both the Committee and the graduate students agreed that all of the objectives herein listed were desirable. (One Committee member of wide experience is of the opinion that ballroom dancing is not a legitimate objective in physical education.)

2. The great overlapping of objectives in the various grades would seem to indicate that the objectives might well be set up for two grades together; i.e., first and second grades; third and fourth grades; fifth and sixth grades; seventh and eighth grades.

3. Both graduate students and the Committee agreed in general regarding the grade placement of the fundamental skills of walking, running, skipping, sliding, and galloping.

4. Many of the graduate students had no opinion whatsoever regarding social objectives, although all checked them as desirable. Of those who checked them there was no agreement, and within the Committee itself there was no agreement as to the grade placement of these objectives. One is led to wonder if the objectives in neuro-muscular skills have been emphasized to the neglect of the social objectives.

5. With the graduate students the consensus of opinion was that leaping should not be attempted before the third grade. The Committee's judgment was that it was not a legitimate objective before the fourth grade.

6. Both the Committee and the graduate students agreed that clogging (to do 3's alone) was not a legitimate objective before the fifth grade.

7. The scattered opinions regarding dancing for boys would seem to indicate that very little is being done throughout the country. Neither the graduate students nor the Committee had very definite judgments regarding this field. (See the report on Dancing for Boys.)

■

METHODS OF TEACHING DANCING IN THE
ELEMENTARY SCHOOL

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METHODS

I. INTRODUCTION

GENERAL METHOD.¹ Method is a way of getting things done. More specifically it is the most economical way of getting things done. Other things being equal, a teacher who requires three periods to teach successfully the same dance that another imparts in one is using an inferior method. Even with good material she could not successfully reach the goal set up. The good teacher knows how to utilize her material effectively in order to attain the desired objectives. But if her material is poor she has nothing to manipulate to reach the purposed end. Even excellent method cannot triumph over poor material. It is impossible to separate one from the other. Many teachers of physical education now find themselves with old aims and new material. Instead of formal gymnastics they are teaching dances, games, athletics. These teachers especially must change their methods or the aims and objectives will not be realized. The method entirely appropriate for calisthenics will not suffice for this newer, more vital material.

According to Hopkins in "Curriculum Principles and Practices," one vital requirement of good method is that it shall keep the aims and objectives before the pupils. Thinking in terms of physical education, this will hold true for the neuro-muscular and social objectives but not for the physiological. It would obviously be highly undesirable to inform a child of six that he must be an elephant in order to use his fundamental muscles and thereby wholesomely stimulate his organic systems. It is equally obvious that the teacher should always be guided by the physiological objectives in the selection of suitable material. The children must understand, however, why they are being taught to dance and how each particular dance helps to bring them

¹ The section of this report dealing with General Method was adapted largely from Hopkins, "Curriculum Principles and Practices," Kilpatrick, "Foundations of Method," Harap, "Technique of Curriculum Making."

closer to the desired goal. The teacher must connect these objectives with the most dominant interests of the children either in school or out. This obviously implies that she must have an understanding of child nature in order that she may be able to interest her classes without overstimulating them. Only with these guiding principles can teaching become increasingly effective. How often have we seen the teacher of dancing give an excellent performance, the pupils a hopelessly listless one? They were indeed little more than spectators, for the motivation or urge to dance was from without rather than from within. In other words the drive was the teacher's, not the children's. This lack of proper motivation is even more clearly exemplified in the improper use and incorrect method of teaching technique. So often it is presented as an end in itself instead of as a means to better dancing, and thus the children do not understand its purpose or its future usefulness to them.

Teachers will sometimes stimulate interest by appealing to false incentives such as showing-off, rivalry, prizes, and the like. The enthusiasm thus aroused bears no relation to the values inherent in the activity but to unworthy or extraneous aims. The children work not because they are interested in dancing but because they want to get a prize or show-off to greater advantage than their neighbors.

A child not interested in dancing for its own sake will often become engrossed by its relationship to other subjects or activities. "Things uninteresting in themselves become interesting because of their bearings on things that are interesting." As Kilpatrick says, in the last analysis you can't "make" things interesting. But latent capacities and powers can be stimulated so as to arouse interest. To create an interest in a thing is to reveal how attractive it is. Even though a child is not interested in physical activity or in dancing, nevertheless we believe it is beneficial for him to have such activity. His willing, intelligent, uncoerced effort can be secured only by connecting dancing with already existing interests. Only this uncoerced effort will have any carry-over power, and in the end may be productive of a direct interest.

Physical education given half a chance cannot fail to attract children, because it is concerned with movement. Physical movement with children is an essential to any activity that is to prove interesting.

But activity in physical education must not be disassociated from other related activities if all its inherent educational possibilities are to be realized. A class, vitally concerned with the study of Indian life, may perform an Indian dance automatically and without enthusiasm if that dance is presented as a series of muscular movements performed to count, at worst, or to a traditional Indian melody, at best. It is not sufficient for a child "to learn to do by doing." He must want to do. Most children want to dance if their desire is not crushed by inane or unsuitable material badly taught. It would probably be an overstatement to say that they all love to dance. Due to individual differences some other forms of motor activity may be preferred. On the other hand, children sometimes think they dislike dancing because it has been spoiled for them by bad teaching.

If a child has great interest in learning a particular dance he must be helped along the way by having opportunities for judging his own results. Only thus can he realize how nearly he has reached his goal. In judging, he discovers his strong points and his weak points and decides what to do next. He sees where further practice is needed. Children are generally better satisfied with the results of their own critical evaluation than with those of the teacher. They sometimes cannot understand her judgments, which in the last analysis do not tell them *how* to think but merely *what* to think about their own particular skill in dancing.

The wise teacher will realize that she must use not one method of teaching dancing but many. This will vary with the purpose of teaching. For example, a bit of technique, a polka, will naturally be handled very differently than a folk-dance. The former is to be acquired as a skill, the latter as an understanding and appreciation of folk customs and rituals. To present only the skills in a folk-dance is to miss half the values inherent in the lesson. A child must be able to move with ease and assurance through the patterns of a dance, but he must also understand and appreciate its meaning, and its relationships.

In physical education there is especial need for standardization of method. A graduate from one school will teach the children in the fifth grade by one method. Upon promotion to the sixth grade these children will pass to another method. This cannot but lead to confusion, loss of time, and lower standards of achievement. An under-

standing of this danger, leading to coöperation between teachers in the same school, will do much to lessen the resulting evils.

Materials in dancing must be organized in advance with some free time left open for the unpredictable need. If teaching is carried on by means of units of instruction, with possible seasonal or subject matter correlations, the term's work must be planned in advance. Otherwise the activities in the gymnasium cannot be related to the rest of the curriculum. If they remain isolated they cannot even approximate the most vital factors inherent in worthy aims and objectives. In addition to relating dancing to other subjects of instruction, its immediate or subsequent value in social life should be established. The child should know that it has a direct bearing upon art, music, geography, sociology—even though none of the latter may be his outstanding concern at the time.

Learning is of two types, direct and indirect. Good method takes care of both. Directly, it insures the maximum achievement in dancing. Indirectly, it provides for all the important concomitant or simultaneous learnings that Kilpatrick warns us will come whether we do anything about them or not. The skillful teacher will engender attitudes favorable not only to dancing but to physical education as a whole, not only to herself but to all teaching, to being taught and to school in general. When method concerns itself with the establishing of the first and best simultaneous learnings it is infinitely more than mere efficiency or economy of teaching. It can build every variety of attitude toward working with other children in groups, toward the form of those groups, toward singing, music, and toward his own motor capacity and possibilities. The teacher of dancing should therefore be concerned with all the responses children make when they work. The narrower problem for the teacher of dancing is to see that the children learn specific dances. At the time these are of value in themselves but we must not let this value blind us to the further possibilities for more complete education inherent in the situation.

Content

In any attempt to discuss methods, some mention of content must be made. They cannot be separated. On the other hand to discuss specific material would be fruitless when perhaps three teachers in ten

know and teach exactly the same dances. It seems advisable first to outline the types of material appropriate to the elementary grades, and second to set up a single criterion for the selection of specific activities.

<i>Materials</i>	<i>Grades</i>
Fundamental rhythms	1 — 6
Pantomimic and Dramatic Rhythms . . .	1 — 4
Dramatic and Singing Games	1 — 3
Folk Dances	4 — 6
Natural Dances	5 — 6
Clog and Athletic Dances	5 — 6
Character Dances	5 — 6

The most valuable activities selected from any of these classifications will hold possibilities for large free movements of the whole body—of the fundamental muscle groups rather than for careful, meticulous manipulation of the smaller accessory muscles.

1. Fundamental rhythms include walking, running, hopping, skipping, sliding, galloping, and leaping. They are so-called because they are fundamental to so many dances. They are indeed the backbone of many dances. Pantomimic and dramatic rhythms are those purely imitative activities in which a child reproduces for his own satisfaction and growth the movements of animals, of natural phenomena, such as rain, wind, or sun, and “acts” as if he were the object impersonated.

Dramatic and singing games are usually, and folk dances are always, traditional forms, inherited rather than composed, racial in their essence and significance rather than individual.

Natural dances generally grow out of the dramatic rhythms experienced earlier. They are built upon fundamental rhythms selected and arranged to interpret the mood and fit the form of the accompanying music. They may be either lyrical or dramatic in content. If well-composed they synchronize harmoniously the mood or story with the rhythmic patterns and the floor pattern. They offer the greatest opportunity for creative work and individual expression of personality.

Character dances are closely related to natural dances inasmuch as they are usually pantomimic or dramatic rhythms grown up and put into dance form. To do a witch dance is much more advanced

than to be and to act like a witch. Such a dance involves the making of witch-like movements in witch-like groups and patterns. In other words the dance has a new element, that of "form." It is cast in a mold that is consistent with its expressive quality.

Clogs are related to both folk dances and character dances. Irish jigs illustrate the first type; the "Buck and Wing," characteristic of the American Negro, the second; and other clogs, such as "On Deck," "Pirates," "Old Man," "Forty-Niners" and the like, delineate more universal characters through the same medium.

It may seem strange to many that no mention is made of tap dancing. At root, tap dancing and clog dancing are the same. Tap dancing as it is usually taught presupposes some knowledge of clogging and is therefore more advanced. For this reason it is not suitable for the elementary grades. Neither tap dancing nor clog dancing should be granted a very large time allotment in the dance program. As Miss Frost says, "Is satisfaction of that primitive need of beating time enough to justify the giving of hours in a program of physical education to a practice of steps without relation to musical mood or interpretation? I believe it is not. The true educational approach lies through the character dance whether it be in the form of a clog, a jig, or a tap dance."¹

Clog-dancing and tap-dancing are valuable when the child becomes more interested in the play, as distinguished from the art, aspect of dancing. This change of interest occurs usually in the seventh or eighth grades. They also serve invaluablely by making it possible for children whose rhythmic education has been neglected to enjoy a form which does not unduly strain their underdeveloped abilities to move freely and expressively. Unfortunately, in the minds of these children to move freely and expressively means to be "graceful."

In this latter capacity, clogging is an excellent entering wedge to the enjoyment of folk and natural dancing. Whenever it is taught it must measure up to criteria (including the musical) that are set up for dancing in general. Many of the jazz melodies so frequently used for tap-dancing would not meet these standards. It may be argued that the music of most clog dances has no great value. This is true. But

¹ Frost, Helen. "Tap, Caper and Clog." New York, A. S. Barnes and Co., 1931.

this music has at least proven its fitness to survive "because of its folk quality or because of its merit and interest as a musical composition." Such tunes as "Dixie" and "Sally in Our Alley" fall into these categories.

II. ORGANIZATION

Boys and girls should dance together during the first four grades. A physical education period for these groups should offer a variety of activities, since the attention span of the young child precludes the possibility of securing long continued interest in one activity. Boys and girls should continue to dance together during the fifth and sixth grades whenever this is possible. Certain folk-dances and some clogs are admirably suited for use in mixed classes. In the two upper grades better results are usually obtained by devoting a whole period to one type of activity—that is, a period for dancing, one for games, and one for stunts. This is true because of the mental growth of the child, and because of the greater difficulty of the material which is of interest to him. Ideally the organization of a class for dancing should be completely informal. Practically it should be as informal as the physical conditions permit. There are situations where the ratio between the size of the room and the size of the group make some formal organization sensible. The amount of this formal organization should never be greater than is essential to proper teaching. For purely physical reasons it is unreasonable to require a long-legged child to maintain his position in a circle behind a stocky short-legged classmate. It is preposterous to expect him to skip freely and joyously while doing so. If, however, the custom has been to require perfect circles or lines for the practice of the fundamental rhythms, it is obvious that to suddenly release the children from these restrictions would tend toward chaos. The change must be effected gradually. The children should be allowed to skip freely once or twice during the initial stages of the change, with suggestions for improvement and approval of their increased skill in self-control. Any moving group requires some regulation. That the children should all move in the same direction will suffice to avoid collisions from poorly regulated traffic. The teacher should not need a whistle to secure the attention of the children. Some less ear-splitting signal such as a chord from the piano should suffice.

If for some reason the latter does not prove adequate a pleasant two-toned whistle should be substituted for the raucous, nerve-racking, policeman variety so commonly employed.

III. PRESENTATION

General

To attempt to set up a uniform procedure for the presentation of all dances would be sheer folly. There are, however, both general and specific standards of good teaching which point the way to efficient instruction. First of all, the emphasis must be placed upon spirit, upon content, upon simplicity of movement and not upon mere technical skill. The latter should be used only as a means toward more complete expression. If the technical side of a dance is stressed it will become little more than a drill to music, without spirit, without color, without appeal to the imagination; in short, without anything through which the self-conscious child can momentarily forget his physical ungainliness. This does not mean that technique has no value. It means that it must not be taught unless it is going to be used. After the dances to be taught have been selected, the technique or specific dance steps essential to their good performance should be listed. When items from this list are taught, the children should clearly understand the purpose and the future usefulness of this technique. There is little need for teaching technique to elementary school children unless the fundamental rhythms are considered as such. It is not sufficient to give children an opportunity to experience these activities. They should be taught to do them increasingly well. The difference in the two procedures approximates that existing between a referee and a coach. Such technical skills as polka and schottische for a folk-dance, or a three, five, or seven for a clog will of course be needed in addition to the fundamental rhythms.

The approach with small children should be largely dramatic. A child's first interest is to represent something (a duck), then to tell something (a story from Mother Goose), much later to make something beautiful or perfect. Therefore, the child should work out his own characterizations. He should not be shown how to be a duck. It is not very educational for him to copy an adult. Moreover, it cannot be very vital to make duck-like movements if he has never seen a duck

or at least a picture of one. If the child creates his own characterization the result will be less finished but far more vital and meaningful to him. If the best children are chosen to demonstrate, however poor they may be, the standards of performance will gradually rise. In any event it should be remembered that the value for him lies not in the immediate excellence of his performance but in the concomitant learnings, the development of imagination, originality and freedom of expression. *Later on* the teacher may have an ideal of movement in her mind and aim to approximate that as nearly as possible. It is the method by which she reaches this goal that marks the difference between a good and a poor teacher. The acquisition of skill and perfection is eventually to be desired, but this perfection must be reached through the natural interests *of the child*.

It should be eternally remembered that dancing in education is for the benefit of the child, it presupposes no onlookers, it is done with, and not at, others. Its function is not to entertain the parent, or satisfy the ego of the teacher by its studied polish and perfection; it is to promote the growth of the child. Just to dance is not enough, the child must dance with satisfaction. If there is no satisfaction in it for him he will not dance in the future. There will be no carry-over value.

Specific

Children seldom read a book without knowing its name, the name of the author and something of what it is about. Unfortunately this statement does not hold true for dances. So the first step in the specific presentation of a dance should be to tell its name, where it came from, what it is about, what people have danced it, something about the music which accompanies it. In short, the dance should be placed in its natural setting.¹ Next the children should listen to the music to catch its mood, since this will determine the spirit of the dance, possibly clapping quietly at the same time to establish the rhythm. It may not be feasible to attempt all of this in one hearing.

The teacher should remember that in any dance, however simple, there are two fundamental elements: first, the step-pattern or the actual movements made; second, the floor pattern or design made by

¹ The children should have a large share in this first step. They will enjoy greatly doing a bit of research on costumes, customs, peoples, folk or fairy.

moving in relation to other dancers. It is sometimes necessary to separate these two elements for teaching purposes. The child should first learn the "steps," then walk the floor pattern, then combine the two. The actual procedure might be outlined as follows: (This does not mean that this is the only possible method or that it would be always wise or necessary to use it.)

1. Demonstrate the first step, or walk it with the music, or both.
2. Have the class dance it slowly at first if necessary, but with the music.
3. Explain the floor pattern by word or action.
4. Have the children walk through it.
5. Combine 2 and 4.

This same procedure should then be repeated for the remaining steps until the *whole dance* has been taught. The more difficult parts can then be practiced and the connections between the steps repeated until they are smooth and satisfying to perform. To reiterate, the emphasis should be placed upon spirit, upon simplicity, quietness and ease of movement, upon freedom and variety of expression. These will not materialize if straight lines and perfect circles are emphasized as the most important aims. They are important as a means toward improving the quality of the performance, and therefore the enjoyment derived from it. This is really essential only in figure dances where the form is an integral part of the dance.

By the law of readiness, a situation must be created so that the child wants to learn the dance; by the law of exercise, he must practice if it is to become truly a part of him; and by the law of effect he must perform it with satisfaction if it is truly to be learned.

IV. REVIEW

The law of exercise and the law of effect work closely together and have tremendous bearing upon the next problem—the reviewing of old dances already taught. For it is after a dance has been learned that the child enjoys it most keenly. Everything should be reviewed *at least* two or three times. Once a week the children should be al-

lowed to select for themselves the dances to be reviewed. This review lesson is most important because it is then that skills are improved, opportunities granted for self-appraisal as well as group appraisal. What might well be termed an appreciation lesson in dancing is of tremendous value. The less successful performers should watch the more successful. They should be stimulated to think and to decide why it is that Jane's skip is better than theirs. They should be given an opportunity immediately to put the results of their decision into practice. To learn something new is a great joy. To continue to learn new things without ever improving the skills involved tends toward boredom almost as surely as constant repetition of any activity. Never to repeat what has been learned is to miss part of the reason for learning.

V. MUSIC

In the practice of fundamental rhythms children should begin to run or to skip when the music commences. A command from the teacher is never necessary except to prepare small children for unified movements, such as those of a folk-dance. A signal from the piano will do this adequately for fifth and sixth grade children.

All of the music used should be well within the mental and emotional grasp of the child. It should be appropriate for the activity for which it is used. It should be wisely chosen music, played upon a well-tuned and advantageously placed piano. Exquisitely simple but jolly folk tunes and lovely old dance forms such as those of Mozart and Schubert can be found in abundance for the fundamental rhythms. The teacher should use five or six good tunes for each of the fundamental rhythms in order to provide variety and to broaden the child's musical experience. This variety will serve also to help the child realize that it is possible to run, for example, to more than one composition. Through this musical background of well-chosen melodies, the child will become responsive not only to tempo and meter, those factors entering into a purely rhythmic response, but also to pitch, intensity, phrasing, and mood.

He will grow to appreciate when a composition has something to say and when it is merely trite. As he listens and moves to the music he will realize that what is suited to his elephant would never do for

his elf. When the child has reached the stage where he can realize that the rhythm of a good skip differs from that of a run, when he knows that music as well as prose has punctuation, when he can reject a ponderous theme for the flying of a kite, then he can be led by means of skillfully created dance patterns into an understanding of the more difficult rhythmic patterns. If the teacher falls short in musicianly standards she may err by choosing tawdry, saccharine, sophisticated melodies which will blunt the child's appreciation and lead him into the unbroken enjoyment of jazz and soothing syrup songs.

The musical value of the great mass of compositions used for dramatic and pantomimic rhythms is not very great. However, such music as Schumann's "Evening Song" or even the "Knight of the Hobby-Horse" cannot be too lightly scorned. Those selected should at least measure up to the criterion of simplicity. Even though these compositions come from the somewhat despised realm of program music, frankly telling a story, they need not be so embroidered that the melody and rhythmic pulse are not easily discernible by the child. Since the music is admittedly trying to tell something, the teacher should be certain that it does just that as clearly and as appropriately as possible. The use of authentic music for folk-dances and singing games is of paramount importance.

In teaching a dance it is not only unnecessary but highly undesirable to count out the music or the number of skips to be taken before a change of direction occurs. The child can feel the pulse, the repeated beat in the music so much better by clapping his hands or by patting the floor, than by counting. He can be led to feel the end of a musical phrase by practice in listening for the place where a musical idea is completed. He will learn to take eight slides to the right not because the teacher told him to do so but because the music has said something, has been punctuated and has started over again. He will start over again with it, in a new direction. In this connection it should be remembered that from a musical standpoint it is undesirable to terminate activity before the completion of a musical phrase.

Music teachers frequently and rightly object to the manner in which children sing the songs that accompany their singing games.¹

¹ They frequently sing stridently or breathlessly.

Sweetness rather than volume should characterize this vocal expression. The objection is also raised that children frequently sing out of tune because they are more interested in the words and their accompanying action than in the melody itself. Singing the melody on a syllable such as "la" will help to fix it more firmly in the minds of the children. They will then render it more accurately and with better musicianship when the words are added. It may also help at first to have one group sing while another group dances. The melody will then be learned more carefully. Frequently music teachers are very glad to coöperate by teaching some of these songs if a list is given to them at the beginning of the semester.

There is another question that is frequently asked relative to the use of music. Should a dance or part of a dance ever be taught without it? If it is necessary to teach a step so slowly that the music becomes unrecognizable it should then be omitted temporarily. In teaching a difficult step without music a teacher sometimes changes the rhythm of that step. This should be avoided for the difficulty of fitting to the music a movement that is distorted will be greater than ever. Music is occasionally omitted in an effort to remove all problems except that of mastering a particularly complex movement. It should then be reintroduced at the earliest possible moment. Many of the points emphasized relative to the use of music may seem to delay needlessly the process of teaching a dance. Even if speed were the sole criterion, the proper use of music would eventually justify itself. For a child who understands and uses music intelligently can learn to move to it much more rapidly than one whose response is but partial or totally unthinking. For after ten or twenty dances have been experienced it is too much to expect that the child will remember when there are eight skips and when there are but four. If the movement has been taught in relation to the music, hearing that music will recall the movement.

VI. CREATIVE WORK

[In the first four grades children should have frequent opportunities for free interpretation of music. They should be asked to tell what it says to them. They should then choose from group suggestions the

idea or ideas that are most appealing and continue to work upon those. They should be allowed to create from their own imaginations and experiences. The function of the teacher is to stimulate their imaginations and enrich their experiences by all the resources at her command—stories, pictures, festivals, and the like.

In the fifth and sixth grades group interpretations can be enjoyed and simple dance forms created. This is possible even in large classes, if small groups are formed to work independently under the direction of a leader chosen by the group. This project may start with the desire to work out a dance to a favorite melody or to compose a particular kind of dance related to another activity of especial interest at the time. If an idea has furnished the stimulus the first problem is to select suitable music. With the help of the class the teacher should assemble several compositions from which the children may make their final choice. The next problem is to decide upon the movements that will best express the idea and the music. After this the groupings, formations, and floor patterns must be evolved. This detailed analysis makes the problem of creative work seem more complicated than it really is. The important steps are purposing, planning, executing, and judging. It is vital that the children have practice in all four of these.

VII. PROGRESSION

A good teacher teaches to the middle of her class, not to the upper or lower quartiles. The rate of progression will depend upon how quickly that middle group learns. The teacher must take the child where she finds him and lead him to the goal set up. That is, she must proceed from that which is old in the child's experience to that which is new. Material beyond the pupil's reach will discourage him. If a dance is too difficult, he will experience no satisfaction in learning it. The movements must be within the range of his skills, the coördinations interesting but not too advanced. In short, the material that has been selected to realize the objectives must be logically arranged. This is especially difficult to do in physical education where classes are frequently so ill-assorted and ungraded in respect to physical capacity. For this reason even greater effort must continually be made to adjust the material to the ability of the child. For if he is to grow in per-

sistence, success as a rule is necessary. There must be a challenge from the situation but this challenge should not be so great that the better efforts of the child will not give promise of ultimate success. It is "overcoming" that educates. With very young children this overcoming must be almost immediate.

Careful progression in dancing has many elements. For example, it is easier for a child to skip alone than with another child. It is easier to skip forward than backward. Slow sustained rhythms are in general more difficult than fast ones. A triple is so much harder than a duple rhythm that it should rarely be used with young children. Combinations of these elements increase still further the degree of difficulty. A conscious and skillfully graded progression from day to day, month to month, year to year, will go far in giving the child a true understanding and love for dancing.

There is a great need for scientific experimentation in the methods of teaching dancing, particularly in the field of specific methods. The general methods as outlined in this report rest on educational principles that have been tested.

It is vital that method be not so rigidly fixed as to remove all opportunity for originality and initiative but it is too significant to leave to the judgment of individual teachers. The best methods available should be prescribed and should be used until better ones are discovered by scientific experimentation. These should then be adopted. The prescription of no method "is carrying individual liberty to the point of anarchy."

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A SURVEY OF DANCE ACTIVITIES AND THEIR
BASIC MOVEMENTS

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A SURVEY OF DANCE ACTIVITIES AND THEIR BASIC MOVEMENTS

THE great reaction against formalized subject matter and method that has characterized educational procedure in the recent past has nowhere been more in evidence than in the field of dancing. Essentially an activity of joy and freedom, dancing for little children so often in the past has been a mechanical procedure of "step and bend, step and bend, turn around and make a bow." The idea of skipping in any formation but a circle, or running in anything but eight counts, was considered disorderly, confused, and irregular. The impression doubtless was that if you once let children get out of a single file there would be grave danger of not being able to get them back. So the children marched into a circle; we condescended to tell them the name of the dance and its nationality, and then proceeded to initiate them into the complexities of pointing their right toe to the side, and shaking their left finger at their partner three times. We still have examples in some recent courses of study wherein the children, instead of *being* the Three Little Kittens Who Lost Their Mittens, do perfectly meaningless movements and poses to the rhyme as it is sung.

The modern program of dancing in the elementary schools has no place for such material, if it is to adhere consistently to the best educational doctrines. On the other hand, we who teach dancing to little children have in our field unlimited scope for the most meaningful experiencing, the most creative endeavor, the greatest opportunities for self-expression, if we would but learn *what* material to use and *how* to use it. The *how* of this question will be taken up elsewhere in this report, the *what* will concern us here.

While classifying and pigeonholing is not always desirable, it sometimes helps to clarify our thinking, and in this case will make it easier to deal with certain types of material which have the same general characteristics. The groupings used are arbitrary ones. One would by no means interpret them to mean that a third grade child must

never learn the polka step, nor that fourth grade children *always* should. An individual teacher's judgment as to the experience, skill, and interest of her group would always be the criterion used to determine the choice of subject matter.

For purposes of efficiency, then, the two age groups considered separately under the elementary school dancing program are the primary group, made up of the first, second and third grades, and the elementary group, made up of the fourth, fifth and sixth grades. There is a growing tendency to consider the seventh and eighth grades with the Intermediate or Junior High School combination. In most cases, then, this means separate programs and instructors for boys and girls and a different set of problems. This survey will embrace only the first six grades. Comprehension of the whole program of rhythmic and dance activities and their interrelationship, will be easier if we consider first the complete *Primary* program, and then the complete *Elementary* program.

I. SURVEY OF RHYTHMIC ACTIVITIES AND DANCE ACTIVITIES FOR GRADES I, II, III

A. Rhythmic Activities.

1. Fundamental movements of locomotion and elevation. (Movements that in themselves are complete and give satisfaction.)
 - a. Example: walking, running, skipping, galloping, jumping, hopping (step-hop), sliding.
2. Imitative and self-expressive activities. (Movements that in themselves would have little meaning without an imaginary element.)
 - a. Examples: elephants, flowers growing up, jumping rope, etc.

B. Dance Activities.

1. Rhythmic Pantomimes. (Imitative or self-expressive activities that tell a story, or have a plot in the action.)
 - a. Examples: Blowing Bubbles, The Toad's Mistake, My Shadow, etc.
2. Singing Games and Folk Dances. (Based directly on the rhythmic activities experienced by the group.)

The first group under rhythmic activities includes all the simple

movements of locomotion and elevation with which the child is familiar. Most of them are used in activities of daily life and in athletic performance. Because our approach is from the rhythmic and dancing point of view, there are certain emphases of performance that are peculiar to their execution. Our first emphasis should be the rhythmic one, as it is in the performance of these simple and satisfying movements to music or to a rhythmic beat that we have the most efficient tools for developing a true rhythmic response. In these movements there is no complication of concentration on technique or imaginative expression. Most musical authorities agree that one cannot teach rhythm effectively by talking about it, singing, or even playing an instrument. One must respond physically to the rhythmic beat. In other words, the rhythmic impulse must have an outlet in physical activity. Therefore, our first teaching should not stress lightness and lift primarily, but should make sure that the child "feels" the rhythm and that his movement exactly corresponds to it.

In the large group of imitative and self-expressive activities, we have examples of all types of bodily movement that are not included in the fundamental activities of motion—arm movements, bending, swaying, swinging, pushing and pulling of the trunk, crawling and waddling, movements of complete tension and complete relaxation—all made perfectly logical and realistic to the child through his imagination. It is true that the elements of free interpretation and original expression assume great importance here, but the rhythmic element must be considered equally. For example, after the class has discussed the personal habits and appearance of the frog, they listen to the music to see how fast it jumped.

It is in these two groups then that we have the foundation, the building stones of rhythmic development in the child. This we conceive to be one of the two basic principles of dancing for children, the other being the creative aspect. A child who is a bear one day, a snowflake the next, and a dog the next will grow in agility, lightness, balance, and coördination, without being conscious of these abilities.

There is one other phase of rhythmic development that should be discussed here. The child should occasionally be provided with opportunities for free interpretation of simple musical patterns and moods. This will also aid the teacher in evaluating her rhythmic teaching.

Of the dance activities of the first three grades, the rhythmic pantomime assumes first importance. This type of activity, while offering unlimited opportunity for creative dramatic expression, also serves as an excellent medium for teaching musical understanding and appreciation. While listening to the music for imitative activities, the child has learned to describe it as either loud, soft, fast, slow, sad, happy, jerky, smooth, and the like. It is in interpreting the pantomimes that the child is enabled to analyze the music, to discover phrasing, mood, melodic and rhythmic pattern. The activities of his interpretation should correlate exactly with those parts of the music that suggest it. In other words the music should not merely provide a background for the action, but should be an integral part of it. Our chief emphasis in the rhythmic pantomime is of course on individual dramatic expression, but it by no means follows that rhythmical movement and correlation of the action to the music should be neglected.

The second division under dance activities is that large group of singing games and folk dances which at one time constituted our complete repertoire of dances for little children. Some of them, particularly the singing games, are still very good and hold meaning and enjoyment for the child. Others are not. Let us consider the good and bad.

A child in the first, second and third grades has very little knowledge of foreign countries and foreign peoples. His interests lie in the things that immediately surround him. Therefore the possibility of the rich correlation with the social sciences that folk dancing offers to the upper grade child is lost at this age level. Then, steps like the polka and schottische, which appear so often in these dances, are too complicated for mastery at this age without a process of drill which should never characterize the dance expression of children. Too often, the thing that pleases the adult eye, that appears "cute" and "sweet" when it is performed by very young children is the dance which, for the children themselves, is far-fetched and artificial.

We have put singing games first because movements which can be accompanied by a song (always providing that the words are understood by the children) are more valuable as aids in developing rhythmic ability, and, for the most part, are more fun for the child. The value of certain folk dances is exactly in proportion to the mean-

ing they have for the child. Dances like "Nixie Polka," the "Mountain March," and the "Cobbler's Dance" may have real dramatic flavor when correctly taught. On the other hand, there are many which have no more meaning than the method which says, "The name of the dance we are going to have to-day is ———, and the first step goes like this!"

It might be to the point here to say that the various descriptions of dances found in books on the subject often neglect to describe the peculiar meaning of certain folk dances even when there is meaning to be found in them. In how many descriptions of the "Nixie Polka" are the "charming" habits of the Nixie included, and how many teachers know that "Looby Loo" is all about taking a bath on Saturday night?

There are few movements and steps found in desirable pattern dances for the primary grades that are not included in the fundamental movements of locomotion. The skip can always replace the polka, the bleking step can be developed easily from the jump, and the step-hop from the hop. Only those pattern dances should be used that are easily learned, have some other meaning for the child than just their folk connotation, and are humorous and gay in expression.

II. OUTLINE OF RHYTHMIC AND DANCE ACTIVITIES FOR GRADES IV, V, VI

A. Rhythmic Activities.

1. Fundamental movements of locomotion and elevation.
2. Combination of above into dance steps.
 - a. Examples: $2/4$ two-step, schottische, polka, threes, fives and sevens.
3. Imitative and self-expressive activities.

B. Dance Activities.

1. Boys and girls together:
 - a. Rhythmic pantomime.
 - b. Folk and national dances.
 - c. Clog and character dances.
2. Boys alone:

- a. Suitable folk and national dances (including Indian ceremonial dances).
- b. Clog, character and athletic dances.
- 3. Girls alone:
 - a. Suitable folk and national dances.
 - b. Lyric pattern dances for groups.
 - c. Creation of simple dance patterns.

Under the rhythmic activities of the elementary grades the same fundamental movements of locomotion and elevation form the basis of the rhythmic period (with the addition of the leap perhaps). Here the greater skill and control of the group will make it possible to stress a more technical performance, with a musical accompaniment that is slower and of a more complex rhythmic and melodic pattern.

A new unit of subject matter that is introduced in the elementary rhythmic period is the dance step combinations. These should be developed from the fundamental movements and danced during the rhythmic period. For example, the polka should be taught from the gallop (not as hop, step, together, step) and danced either alone or with a partner. A folk dance containing the polka should not be the occasion for weeks of drill on the basic step, but merely a new pattern using a familiar and readily performed movement. All of these dance step combinations are satisfying and complete in themselves as dance expressions if they are done freely and informally.

There is not available for the elementary grades the abundant collection of imitative activities and rhythmic pantomimes that serve for the first three grades. Because of the apparent lessening of the imaginative faculty and a more realistic outlook on life, the child of this age will be more interested in imitations of action and athletic performance than of animals and toys. Examples of these are: jumping rope, flying kites, the "Tightrope Walker," and the "Band Parade."

It is assumed in the foregoing that the boys and girls have at least part of their dancing together. The advisability of a complete separation for dancing before the seventh grade is open to question. There are any number of good clog and character dances which are worthwhile for mixed classes, and the folk dances for this period are predominantly social, and should be danced by boys and girls together and not by girls alone.

A survey of the most usable pattern dances for this period would seem to include the following points concerning them:

1. The dance should have meaning for the children.
 - a. If a folk dance, it should correlate directly with the unit of work being done in the social sciences, or should be chosen by the group and learned from a background of study and discussion of the country it represents.
 - b. If a clog or character dance, it should portray a character or an idea, and not be merely rhythmic movement.
2. The dance should be built upon steps and movements that have been completely mastered during the rhythmic period.
3. The dance should be simple and active and not too long.
4. The dance should not emphasize unduly the sexual-social aspect. In other words, there should be no coquetting or artificial posturing, and one couple alone should not be called into undue prominence.
5. The dance should always be performed freely, informally, and gayly.

Of the folk dances that are designed for men alone, and for women alone, it is quite apparent that the former group exceeds the latter. And when we add the Indian ceremonials and the clog and athletic dances, a wealth of dance material for boys is at hand. Care should be taken that the dances chosen have a particular appeal, and are not too intricate to be performed easily by the large and clumsy feet of twelve-year-old boys. It is important that boys come to realize that dancing as an activity has always been practiced as much by men as by women, and pride in the accomplishment of these authentic dances for men should be developed.

The task of choosing appropriate material for the elementary girls is of course a simpler one. Beside the array of folk and national material, it is quite possible to use the simple natural dance technique of the fundamental movements of locomotion: the waltz, the gallop-skip, and the simpler arm movements. These may then be used in lyric dance forms, preferably those that are constructed for group rather than individual performance. Girls at this age are apt to be self-conscious when dancing alone, and often fall into poses that are artifi-

cial and savor of ballet expression, particularly when this type of dancing is first presented. Rhythmic pantomimes may also be used to provide dramatic expression. What is most important, opportunity should be given with this group for the creation of simple patterns to appropriate music. Many of the elementary schools in Detroit have flourishing dance clubs which meet one night after school during the week for this type of natural dancing.

It is to be hoped that this survey has presented the possibilities in the field for a choice of rhythmic and dance activities that are meaningful and interesting to the child, that will develop the necessary basic skills, and that offer the greatest opportunities to fulfill our two most important objectives—rhythmic performance and creative expression.

THE CORRELATION OF DANCING WITH OTHER
ACTIVITIES

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THE CORRELATION OF DANCING WITH OTHER ACTIVITIES

PHYSICAL Education has been defined as "the contribution made to the complete education of the child by the fundamental psychomotor activities (the big brain-muscle movements)." In speaking at the White House Conference, Dr. Kilpatrick said that education must deal with the whole child, that we cannot split up the child and take care of any one part, that the whole child goes into every act. It is important that all activities which contribute to education be coördinated, in order that the child's interests be satisfied, that his energies be conserved and that he have opportunity to express himself naturally and fully. The physical education program has too often been planned without due consideration for the goals set up for the complete education of the child.

Probably no phase of physical education offers as rich opportunity for correlation with other educational procedure as dancing. Dancing has a stronger appeal when it offers opportunity for natural self-expression related to other educational experiences. Music, social studies, dramatics, literature, and art, all furnish background for a variety of interesting correlations. Interests arising in these activities furnish incentive for original creative rhythmic expression on the part of the children. At times, folk and character dances fit naturally into the situation.

In order to provide opportunity for the natural coördination of pupil activities, teachers of all subjects should be familiar with the whole curriculum, realizing that the subject matter of the so-called special subjects is important only as it contributes to the education of the whole child.

Learning units should be planned by the teachers and pupils working together. Each teacher should keep in mind the general goals as well as the goals of her special subject. The interests and needs of the child should determine all goals. When dancing is a part of such learning enterprises it has a rich background. There is incentive for

creative activity on the part of the pupils, individually and in groups. Interest in investigation is aroused as pupils search for descriptions and pictures needed in their contributions to the unit. Knowing the recreational tendencies of a people enriches the general knowledge of these people. Being fairies or interpreting various phases of nature makes possible a keener appreciation of literature, nature, etc. Such learning units may originate in music, social studies, literature, dramatics, art, or other activities.

SUBJECTS PARTICULARLY ADAPTED FOR CORRELATION

Certain subjects in the elementary school lend themselves especially well to correlation with physical education. Following are a few suggestions of ways in which such correlations may be developed.

Music.

Much valuable correlation may be made between music appreciation and dance appreciation. It is necessary that children be taught to recognize simple music forms and rhythmic patterns, and that they should be given opportunity to differentiate between moods in various types of music. This learning which is acquired in the music appreciation part of the school curriculum is, however, invaluable in the physical education dancing period. Upon such a foundation the teacher of dancing may quickly and efficiently build her dancing program.

A combination "appreciation of rhythm" period is most valuable in primary grades in which the children are given the opportunity to physically respond to various types of music presented. All types of music should be included in such periods—the gay marching and skipping tempos as well as those requiring deeper appreciation of mood and story.

In creative dancing in the elementary schools, the music appreciation lesson must go hand in hand with the development of the dance. Music is the companion of the dance and to gain the most from one, we must utilize the help which the other offers.

Social Studies.

The social studies lend themselves directly to correlation with dancing. As the child studies a country in the classroom, there should

be an opportunity for him to learn a dance centering about that country. In it he may be made to see the reflection of national characteristics and temperament. There is such a wide variety of folk and national dancing material at hand that it is possible to find a suitably graded dance of almost every important country in the world.

It is of the greatest importance, however, that such dance material should be authentic. A dance may be called a Russian dance simply because its author has founded it upon hazy moving picture ideas of that country. In order to be sure that dance material is authentic, the teacher should use recognized material or be certain of its source.

The practices of some city physical education departments in scheduling definite dances for certain months of the year is not endorsed, since such a policy does not allow for this valuable avenue of correlation. It is suggested that the dance outline for the elementary schools be founded upon the social studies course of study. In this way, teachers who present definite countries to a grade may find in the physical education course of study corresponding dances which may be taught as needed.

Literature.

Dancing should be used to enliven and enrich elementary school dramatics wherever possible. Folk and national dances often fit into a dramatic production, and sometimes there is opportunity for character and clog dancing.

A splendid opportunity is afforded through dramatics for the development of creative dances. The necessity for such characterizations as fairies, gnomes, witches, giants, and the like, presents the chance for fine creative effort. With the need of such characterization in a play, the child will have a real reason for building his conception of the character into dance form. This type of dance development, if wisely guided by the teacher, will prove a valuable and satisfying experience to the child.

Home Economics, Industrial and Fine Arts.

These subjects should be utilized along with physical education to promote the growth of a unit of study. Costuming for dances should be done by the pupils under the direction of the Home Economics Department. Stage scenery should be made in the industrial arts

class. Art study should be of value in planning effects in dances and costumes.

All of these subjects should work hand in hand in order that they may do their share in expanding the child's experience in school.

A UNIT OF LEARNING IN PHYSICAL EDUCATION FOR FOURTH AND FIFTH GRADES ¹

A DRAMATIC RHYTHM

Scenes from Rip Van Winkle

This unit was developed in the 4-A and 5-B grades of 53 pupils as the result of the children's interest in the story of "Rip Van Winkle" as told to them in literature class, and in the song "In Storyland" which they learned in music class.

I. An inventory of the class for whom this unit of learning was planned.

	<i>No. of Pupils in Each Group</i>				
	<i>Excel- lent</i>	<i>Very Good</i>	<i>Good</i>	<i>Fair</i>	<i>Poor</i>
1. General Intelligence (I.Q.)	5	9	18	15	6
2. Rhythmic Sense.					
(Ability to feel rhythm)	8	13	17	11	4
3. Dramatic Sense. (Ability to express oneself dramatically)	2	4	15	17	15
4. Ability to perform fundamental skills ..	4	6	19	14	10
5. Ability to interpret music (music appreciation)	3	7	10	19	14
6. Knowledge of the story of Rip Van Winkle	7	9	12	17	8

II. Approach to the unit.

The story of "Rip Van Winkle" had been told to the children in literature class as a Hallowe'en tale. In music class they learned the song "In Storyland," which tells how "Rip Van Winkle sleeps on." With the knowledge of the story and with the discovery of it in a

¹ An example of an actual learning situation developed in the Kalamazoo Public Schools.

song, the possibilities of using the story or parts of it in an interpretative rhythm were easily decided by the children.

III. What the teacher hoped would be accomplished. (The central theme governing the unit.)

The story of "Rip Van Winkle," which is a classic of children's literature, could be made much more vivid and real in a child's mind through its dramatization and interpretation to music.

Generalizations that might be developed in this unit.

1. Parts of the story of "Rip Van Winkle" can be dramatized in an interpretative rhythm.

2. "Rip Van Winkle" is one of many stories which might be dramatized in this manner.

3. Gnomes are imaginary characters that are found in the story of "Rip Van Winkle" and in many other fairy tales.

4. There are distinctions between gnomes and fairies in their appearance, their manner of behavior, and in their general character, i. e. (a) Gnomes are thought of as being homely, while fairies are beautiful; (b) Gnomes are awkward, while fairies are graceful; (c) Gnomes are tricky and mischievous, while fairies are kind and good.

5. Gnomes and fairies are alike (a) in that they are both imaginary beings; (b) they both have magical powers.

6. It was believed that gnomes guarded the treasures of the earth and so lived in mountains and caves.

7. People at one time and in some places believed that thunder was caused by the mountain gnomes.

IV. The learning situations and pupil experiences.

A. General discussion by the class members as to how to begin work.

The story of "Rip Van Winkle" was reviewed by one of the children. While the others listened they were keeping in mind any part of the story which they thought could be "played" in the gymnasium. Of course every one struck upon the idea of bowling as the gnomes played it in the story. The children were very much interested in discovering that the bowling game as they had learned it before in "play class" was the same game the gnomes played in the story.

Along with the idea of having the game it was decided that it would be "fun" to have "Rip Van Winkle," himself, appear upon the scene, carrying the keg for the other gnomes. The boys liked to see a trick played on some one so they wanted to play the part of the story of Rip's being put to sleep, then waking twenty years afterward.

B. Specific objectives.

After discussion pupils and teacher set up the following goals:

1. To portray in pantomime the scenes from the story of "Rip Van Winkle" as follows:
 - a. Gnomes on the mountain—bowling.
 - b. Entrance of Rip Van Winkle, and the treatment he received at the hands of the gnomes.
 - c. The awakening of Rip Van Winkle.
2. To make up and learn a gnome dance to show the merriment of the gnomes at Rip Van Winkle's expense.
3. To choose some selection of music to fit the scenes and the gnome dance.

C. Specific guidance by the teacher.

The interest of the children was centered on the scene of the bowling game. They were anxious to get out the bowling equipment to play a game. Each squad in turn used the balls and bowling pins to show how they believed the gnomes would be bowling when Rip Van Winkle heard them on the mountain. At first, it was difficult for the children to forget they were boys and girls using a familiar bowling set in a familiar gymnasium. In their imagination they had to turn themselves into these peculiar little people, of whom they had heard, and the gymnasium into a forested mountain side. To aid in this change of personality and viewpoint, a discussion of "gnome appearance" and "gnome behavior" was brought up. The children had seen pictures of gnomes in the literature class and had heard the description of the gnomes in the story. Quoting the boys and girls, these impressions and pictures of gnomes were given:

"Gnomes are fairies."

"Gnomes are one kind of fairy but not the pretty fairies we usually think of."

"Gnomes like to play tricks on people and the other fairies like to help people out of trouble."

"Gnomes are small tiny men."

"Gnomes are very homely."

"Gnomes are out of shape."

This last contribution seemed to need more explanation so Robert, who had made it, went on to say: "In the pictures the gnomes were bow-legged and too fat around the middle."

This evidently was the cue the boys and girls took which developed a real gnome appearance and feeling. There was a puffing out of cheeks, knees sagged out, arms were crooked to get over the imaginary "middles that were too fat." There was also the characteristic gnome expression—merriment in the eyes.

The bowling was tried again; this time with more "gnome-like" appearance, but there was a general feeling of something still lacking or "something wrong with the picture," using John's phrase. In a discussion of what was wrong, John added: "We are thinking so much about looking like gnomes that we are not acting like them. We are too slow." John went on to say, "I saw a movie once, of 'Rip Van Winkle' and in that the gnomes didn't *act* like old men even if they did *look* like old men."

Harold, who is usually ready for an argument, spoke up: "The rest of us haven't seen a movie of 'Rip Van Winkle' so how are we going to know how a gnome acts?"

Although it was too early in the scene to introduce the gnome dance, this was an opportunity which could not be passed by, so the teacher said: "Perhaps we cannot see a movie of gnomes acting, or walking or playing, but we can hear them. Do you know how?"

After some guessing, the answer came, "We can hear them in music."

The next class period, the pianist was there, so the children were prepared to hear gnomes "acting" in music. Several selections of "gnome music" were played for the children to just listen to. They decided, from the suggestions of the music, that gnomes must be "quick," "sometimes jerky," and "funny." One selection, the children found, sounded as though the gnomes were having "more fun" than in the other music, so they wanted to use that for their gnome

dance and the bowling scene. This was "Gnome Dance" by E. Poldini. As the whole scene was worked out it was found that this same music "fitted" the action all the way through up to Rip Van Winkle's awakening, where something more somber was substituted.

After the music had been chosen, the children listened to it again, this time thinking of the rhythm. As they caught the rhythm they clapped it softly with their hands or tried to fit some step to it. The best steps, i.e., the most "gnome-like" steps, were a quick, jerky walk and a step-hop. While the children were trying out these steps, in their own reaction to the music, they assumed, naturally, the "gnome appearance" as it had developed in the bowling game. They concluded the music had helped them find the way for gnomes to move about. It also was "much more fun" being gnomes to music.

The bowling scene was tried again, this time using the music to aid them in keeping the rhythm for the quick walk to be used, and to add to the "gnome mood" of the pantomime. Grouping for the scene as worked out by the boys and girls was as follows:

1. Four gnomes were to be playing the game.
2. Two gnomes were to be "pin boys."
3. One gnome was to stand by the pins and help score for the bowlers. He did this by counting on his fingers and holding up his hand for the others to see how many pins had been knocked down.
4. Grouped behind the "bowling alley" between the pins and the bowlers were the interested spectators who were to pantomime a great deal of hilarity when a good hit was made.

While the game was going on Rip Van Winkle was to make his appearance carrying the keg for the gnome whom he had met while hunting. This was the next part of the scene to be considered. First, a Rip Van Winkle had to be chosen. There were many volunteers to play the part of Rip Van Winkle, so the class had a formal try out. Finally Eugene was elected because in the try-outs he had portrayed Rip Van Winkle's awakening from twenty years of sleep in the most impressive and realistic manner. This had been decided upon as the "try-outs" problem because it was the most difficult.

After Rip Van Winkle entered with the other gnome, the keg he carried was placed in the center of the group. Each one of the gnomes drank from the keg while Rip watched in wonderment and interest.

Finally Rip was given a drink too. Then, with very realistic pantomime, Rip staggered, fell and slept soundly. The children had such a thorough knowledge of the story they had no difficulty in portraying this scene.

The gnome dance was to be around the sleeping Rip Van Winkle to show the gnomes' merriment at their own joke. The step-hop which had been tried out to the music was chosen for the dance.

1. The first step as worked out by the children was—all the gnomes circling to the right with a step-hop around Rip Van Winkle until all were back to their places. As the music was not phrased very definitely and there was no variation in tempo, the number of step-hops was merely guided by taking enough steps to get back to their places.

2. Each gnome in turn circled Rip Van Winkle, and back to his place while the others kept their places in the circle.

3. All circled Rip twice, then followed a previously chosen leader from the scene, leaving Rip sleeping on.

Variety in the dance, rather than by many steps and change of formation, was achieved by each gnome pantomiming a great deal of hilarity at Rip's plight. All through the dance, the gnomes laughed, pointed, jeered, scoffed, and mocked Rip Van Winkle.

At the beginning of the dance the music was emphasized by being played a little louder and faster, continuing in that manner through the dance.

The awakening of Rip Van Winkle was Eugene's contribution. It was done so well that there was no need for further suggestions. He portrayed a stiff, ragged old man who could not understand the change in himself. To help Eugene, the pianist improvised a low minor melody which added greatly to the effect produced.

When the Rhythm was added to the program for Book Week, the 5-B boys of the class were chosen by the others to be the gnomes and Rip Van Winkle because: (1) "Boys should be gnomes and girls should be fairies"; (2) "Eugene is in that class and he should be Rip for the program so let's have the other boys in the class be the gnomes"; (3) "The 5-B boys seemed to enter into the spirit of the dance so well."

V. Pupil and teacher appraisal of the unit.

After the "Scenes from Rip Van Winkle" had been staged as part of the Book Week program, in discussion the children said these things:

"Are there any more gnome dances we can learn?"

"May we do some scenes from Aladdin's Lamp?"

"I know another good story—'Ali Baba and the Forty Thieves.'"

"We had a good time doing 'Rip Van Winkle.'"

"Didn't you think Eugene was the best thing on the program as Rip Van Winkle?"

"How every one laughed when Walter danced around Rip Van Winkle!"

"I really like to do dances like the gnome dance."

The joy and pleasure which the children felt while producing the "Scenes from Rip Van Winkle" were evident all the way through. A deeper appreciation of the story and of "gnome music" could not be avoided with this experience.

VI. Coöperation between home and school.

The parents came to see the program at P.T.A. meeting. Mothers aided in dressing the children for their parts. In another unit of this kind, if it were suggested, probably pictures and music would be brought in from the homes.

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DANCING FOR BOYS IN THE ELEMENTARY SCHOOL

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DANCING FOR BOYS IN THE ELEMENTARY SCHOOL

THIS report is the direct outgrowth of actual learning situations in the Detroit elementary schools. These situations were produced by twelve outstanding teachers in different types of schools representing the various neighborhoods in a large industrial city: middle class American; transient American apartment; foreign, predominantly Polish; foreign, predominantly Hungarian; Negro. It was the opinion of the committee that the interests of boys and girls did not differ very much below the fourth grade and that their efforts should therefore be concentrated on first, the fourth grade; second, the fifth and sixth grades; and third, the seventh and eighth grades. (Detroit has seventy-six eighth grade schools among its one hundred and ninety-three elementary schools.) The platoon school organization provides a double class of ninety boys and girls in each gymnasium class of thirty-three minutes.

Three detailed units of work representing different types of dancing and also different grade levels will be presented. These units were planned to achieve the goals set forth in the general instructional policy of the Detroit Public Schools, namely, to develop individuals to live efficiently and happily in a democratic environment. Specifically they called for dancing activities which will integrate desirable products, such as self-realization, emotional stability, sympathy, knowledge, reason, faith, self-development, voluntary coöperation, service, honor, and power. At the end of each unit of work these products will be illustrated with pupils' actual ways of behaving. To achieve these goals, the activities of the various dancing units must be based upon the purposes, interests, and developmental needs of the pupils.

To ascertain the interests of the pupils, questionnaires were submitted to the pupils who were taking part in formulating these units of work. Due to the fact that the fourth grade activities differed from the activities found in the fifth, sixth, seventh, and eighth grades, it was found necessary to prepare two questionnaires. However, in this report the questionnaire for grades five, six, seven, and eight is submitted

with the necessary changes contained in the questionnaire for grade four:

DETROIT PUBLIC SCHOOLS

Grades 5, 6, 7, 8

School

Grade

Boy

Girl

We take part in the following activities in the gymnasium:

Relays

Squad Play

Stunts

Free Play

Dancing

Team Games

Decathlon or Pentathlon

(omitted on fourth grade questionnaire)

Events

(changed to Belle Isle

Events on fourth grade questionnaire)

- I. Pick out the two activities you like to do *best* in the gymnasium and write them in the following spaces:

1.

2.

- II. Pick out the two activities you like to do *least* in the gymnasium and write them in the following spaces:

1.

2.

We take part in the following types of dances:

Clogging (omitted on fourth grade questionnaire).

Social Dancing (waltz or fox trot.) Omitted on fourth grade questionnaire.)

Folk Dancing (Bummel Schottische). (Changed to Gustaf's Skoal or Indian Dances on fourth grade questionnaire.)

Rhythms.

Character Dances (Pirates' Dance). (Changed to Boxing Dance on fourth grade questionnaire)

Singing Games. (Added on fourth grade questionnaire.)

I. Pick out the two types of dances you like to do *best* in the gymnasium and write them in the following spaces:

1.

2.

II. Pick out the two types of dances you like to do *least* in the gymnasium and write them in the following spaces:

1.

2.

The tabulation of the results of this questionnaire is as follows:

TABLE I

Showing gymnasium activities "liked best" and "liked least" by boys in some of the Detroit elementary schools:

Gymnasium Activities

	LIKED BEST					LIKED LEAST				
	281	190	143	114	215	281	190	143	114	215
Total No.	281	190	143	114	215	281	190	143	114	215
Grade	4	5	6	7	8	4	5	6	7	8
	Per cent					Per cent				
Relays	47	18	28	26	16	21	37	24	28	30
Stunts	27	27	28	20	18	39	27	26	43	34
Dancing	14	8	13	25	33	67	70	71	46	30
Belle Isle Events	16	—	—	—	—	17	—	—	—	—
Decathlon and Pentathlon	—	23	19	22	21	—	5	21	24	17
Squad Play	28	16	12	4	6	31	40	36	36	32
Free Play	65	42	51	39	30	10	13	7	8	12
Team Games	—	65	46	63	50	—	8	9	7	10

TABLE II

Showing types of dancing "liked best" and "liked least" by boys in some of the Detroit elementary schools.

Types of Dancing

	LIKED BEST					LIKED LEAST				
	281	190	143	114	215	281	190	143	114	215
Total No.	281	190	143	114	215	281	190	143	114	215
Grade	4	5	6	7	8	4	5	6	7	8

	Per Cent					Per Cent				
Clogging	—	43	45	36	26	—	30	39	44	35
Social Dancing	—	34	44	81	70	—	47	39	18	11
Folk Dancing	59	36	30	25	22	32	49	45	46	42
Rhythms	60	53	38	15	15	21	31	45	65	50
Character Dances	36	38	41	29	14	42	29	24	24	25
Singing Games	19	—	—	—	—	60	—	—	—	—

NOTE: The columns under per cent should total 200 since the pupils were asked to make two selections. Due to the fact that some pupils did not make two selections the per cent columns do not total 200.

In Table I it is significant that in grade 7, twenty-five per cent of the boys liked dancing best and grade 8, thirty-three per cent liked dancing best. In Table II in grade 7, eight-one per cent liked social dancing best and in grade 8, seventy per cent liked social dancing best. In grades seven and eight, social dancing had become a definite part of the boys' and girls' program, selected by the pupils to satisfy a very definite need, namely, a desire to take an active part in the graduation class party.

It is also significant in Table I that in grade 5, eight per cent of the boys liked dancing best and in grade 6, 13 per cent of the boys liked dancing best. In Table II in grade 5, fifty-three per cent of the boys liked rhythms best and forty-three per cent liked clogging best. In grade 6, forty-five per cent of the boys liked clogging best and forty-four per cent liked social dancing best. It may be concluded that boys in grade 5 are interested in vigorous types of dancing found in rhythms and clogging, although over one-third are interested in social and folk dancing. In grade 6, clogging, social and character dancing have nearly the same ranking.

It is also significant in Table I that in grade 4, fourteen per cent liked dancing best. In Table II, sixty per cent liked rhythms best and fifty-nine per cent liked folk dancing best.

In addition to the two general questionnaires, each teacher obtained an inventory of the interests and needs of her pupils. In one seventh and eighth grade class, the inventory was taken from unsigned statements written in the literature class on the value of dancing. These statements will be referred to under the first unit of work in this report. In the fifth and sixth grades of one school numbering

about 169 boys, 73 liked dancing with a girl partner. In the fourth grades of another school numbering about 103 boys, unsigned answers were submitted to the following questionnaire:

What rhythms and dances do you like best?

What rhythms and dances do you care for least?

Give your reason for disliking these.

Eighty-four boys mentioned liking best one of the following: Indians, pirates, cowboys, galloping and running. Twenty-one boys liked "Cobbler's Dance,"¹ and twenty-four the "Dutch Dance."² Eight boys did not like dancing with partners.

The value of this inventory for the teacher in selecting proper material for the boy in dancing cannot be overemphasized. The sympathetic understanding that the teacher should develop for the boy who wrote, "Worst of it is, you have to choose a partner," might be aided by "Practice will do away with my bashfulness." "Some boys never get the partner they want" should provide a splendid opportunity for boys and girls to solve problems. In solving problems, pupils will meet many obstacles. To remove these obstacles they must plan, execute, and judge. It is while they are purposing, planning, executing, and judging that they are having practice in self-direction, self-control, and self-appraisal.

SOCIAL DANCING

An Activity in the Unit of Dancing For Seventh and Eighth Grade Boys and Girls

General Objectives of Education. To develop pupils to live efficiently and happily in a democratic environment.

Specific Objectives of Education. To provide activities which will integrate desirable products, such as, self-realization, emotional stability, sympathy, knowledge, reason, faith, self-development, voluntary coöperation, service, honor, and power.

Unit Objectives. To provide activities in dancing which will assist in the achievements of the objectives of education.

¹ Mary Effie Shambaugh. "Folk Dances for Boys and Girls." A. S. Barnes and Company.

² Elizabeth Burchenal. "Five Folk Dances." G. Schirmer, Inc

Stimulation

The teacher is in control during this period. She attempts to arouse wants or desires within the child. Pupils act in order to satisfy wants. In this unit of work the teacher will try to interest the pupils in social dancing, as she feels it is one of the important skills which will aid pupils in adjusting themselves now and later in adult life. Some desirable ways of presenting stimulation, observed among teachers, are listed below.

1. Some time in November when the weather did not permit the playing of soccer and fieldball, the teacher said to the class, "Since we usually have a class party for the graduation class at the end of January, I wonder if you would like to learn to fox trot." Some of the boys and girls were very anxious to learn, while others were rather indifferent. Through skillful questioning of the "indifferent" boys and girls by the teacher, the objections when summed up centered around "do not know how to dance" and "do not like to dance with partners of opposite sex."

2. In another school, primarily Hungarian, the boys and girls had, the previous year, contributed the Czardas to the pageant presented for the national convention of the American Physical Education Association. The dance was taught by some of the pupils to the teacher and to several other classes. Authentic costumes were worn. The pupils appreciated the marked difference in workmanship between the machine-made American boots and the beautifully finished hand-made boots that one boy had brought from Hungary just a year before. The gypsy orchestra of cymbal and violins played by the pupils in the school succeeded in making the school "Czardas mad." With this background it was rather easy to interest the boys and girls in social dancing.

Organization

In order to discover how the pupils really felt about social dancing, they were encouraged to write unsigned compositions about it in the literature class. Some of the comments are listed below:

1. Likes social dancing because:

Enjoys parties more

Likes partner—likes to choose partner

Likes popular music

Helps make friends

But is bashful in choosing a partner

But does not like to dance with a girl whom he does not like

Makes him clean up

Won't stay in a corner watching others dance

Practice will do away with bashfulness

It requires popular music and in folk dances you use music
that you have not heard before

You can keep other people from being back numbers

2. Dislikes social dancing because:

It is silly

Girl might say no

Is bashful

Doesn't know how

Outsiders make fun of you

Prefers picking out adjectives and verbs

Dislikes holding a girl—getting partner

Does not like to dance with girl whom he does not like

Can't dance well enough

It isn't any fun

A boy should not be made to dance when he does not feel
like it

One boy added, "To be frank, if every one participated in
the dance, I would enjoy it a great deal more."

From this inventory of pupils' likes and dislikes, the teacher realized that provision must be made to aid the sensitive boy and girl, first, to overcome bashfulness; second, to select a partner; third, to select a partner whom he likes once in a while; and fourth, since the pupils, with the aid of the teacher, plan the entire activity program in the gymnasium, to develop a sense of responsibility for the successful functioning of all activities. As one boy said, "Our program is very

well balanced; every one can find something he likes very much. I should think that we ought to be good sports and take part in dancing so as not to spoil any one's fun."

To develop the above specific objectives the pupils as well as the teacher must be aware of them. The teacher must assist boys and girls in finding partners. She realizes that she must not hurt the feelings of the sensitive lad or girl who is timid in selecting a partner, so she refrains from checking the class to see who has no partner. The same thesis holds true for the so-called "misfit," the fat boy or girl. However, she may procure the coöperation of some socially minded girls or boys to dance with the timid pupil until this period of bashfulness wears off. The teacher must realize the excellent opportunity that exists in this "partner choosing" activity to assist boys and girls in developing right attitudes that will aid in happier adjustment. The sensitive, timid pupil who learns to enjoy dancing and to overcome bashfulness in the seventh and eighth grades, and who continues the activity after he has left school, might not have to find solace in more harmful activities in the "dangerous thirties."

Interesting devices for changing partners may be introduced by the pupils, such as "robbing," girls asking boys, and grand right and left in circle dances. The pupils should be encouraged to formulate standards of conduct in regard to changing partners. They should be encouraged to think of their social group first and their "rugged individualism" second.

Posters portraying boys and girls in proper dance positions and in native costumes representing the various folk dances they have learned may be sketched from pupil models in the art class. In one foreign school three boys who preferred to sketch during the free play period in the gymnasium became vitally interested in dancing after expressing their ability on posters, signed by them and posted in the gymnasium. Bulletin boards for posting of material brought in by the pupils should not be overlooked.

Pupils should be encouraged to bring their musical instruments to class. An accordion, especially if a relative brought it from the old country a year ago, adds to the spirit of folk dances and occasionally in a classroom a saxophone makes the fox-trot "more real." The school orchestra may be used occasionally.

The teacher has planned to present the fox-trot as a combination of a walk, a turn, and a two-step. In one school where the pupils were familiar with the Czardas it was very easy to relate the two-step to the old experience of step-close-step-hold of the Czardas. In many schools pupils are familiar with the two-step which has been developed in the general rhythms. Of course provision should be made for the pupil who does not know the two-step. After pupils are familiar with the fundamentals of the fox-trot they should be given opportunity to create their own fox-trot pattern.

Pupil Control

After listening to fox-trot music, the pupils decide what steps they might do to the music. Pupils who can fox-trot will offer their "specialized" efforts. They should be given the opportunity of choosing the music to which they would like to dance. They might choose a fast fox-trot first and after some experience, decide it is easier to learn with a slower one. Pupils will suggest the walk, turn and two-step because it is found in the ordinary fox-trot.

Teacher Guidance and Assistance

The teacher may suggest that they practice the walk alone to the music first. The question, "Do we always walk forward when dancing?" will result in practicing the walk backward as well. The need for getting partners will follow, since they will naturally want to do the dance as they have seen it done. The teacher may suggest that as a rule the boy usually begins forward and the girl backward. Open position should be encouraged at first in learning a new dance. Especially does this hold true when boys and girls have not been accustomed to dancing with partners of the opposite sex. The question, "Do girls always dance backwards?" will lead to the introduction of the turn. It will be wise to let pupils practice the walk and turn.

Group and Self-Appraisal

Opportunity should be provided for pupils to appraise the efforts of other pupils, make a comparison, and plan an improvement in their own efforts. The teacher should encourage the pupils to accept

criticisms gracefully. Skillful questioning may develop when to turn, what is a good turn, and possibly connect the turn with the pivot in basketball, indicating to the boys that perhaps dancing is not so "sissy" after all. An example of the first item would be, "Let us watch a few couples and see if we can tell why they turn at a certain time in the music." If the pupils have had considerable training in phrasing they will immediately recognize that they turn at certain phrases. An example of the second item would be, "What did you see that might help you?" This question, however, brought this answer in one school, "Irene did the leading and I thought the boy should do the leading." In this case Irene was really helping the boy and resented the criticism but lacked the aggressiveness to defend herself. Teachers should be on the lookout for situations of this type and aid both pupils, the pupil who offered the criticism and the pupil who resented the criticism. Perhaps this statement by the teacher might have helped, "Sometimes when a girl leads, it helps the boy at first. Of course, later on when we dance well, boys do the leading." Later on when the two-step is introduced (this might be the second lesson) pupils should be encouraged to make a comparison with the two-step in the fox-trot and the fundamental step in the Czardas.

Generalization

Teacher Control. Courtis says, "To grow means to avoid making the same mistakes again. To generalize means to formulate rules consciously to govern future behavior. . . . The effectiveness of teaching is directly determined by the number and types of generalization which it inspires students to make."

Pupils discover that "practice will do away with bashfulness." They also learn that escaping something difficult does not help in overcoming it. A "creative" teacher guides the pupils from the desire to escape based upon immediate consequences, to a higher standard, more remote, but of greater importance. Such a generalization would be that one must face problems squarely and tackle them aggressively.

Pupils realize that the whole class should get joy from dancing. This has necessitated the formulation of the following standards: first, dance with every one, and second, change partners when the class has decided to do so. It may be argued that this is not a real life situation.

Usually adults do not exchange partners very often. The answer is that we are developing boys and girls for a better social order.

Some Outcomes

Self-realization. One boy reported that he went to a church party and enjoyed dancing. He noticed that some of the boys could not dance and missed the fun. He realized that to like to dance and to dance well would give him fun both now and in later life.

Emotional Stability. One boy who at first took an intensive dislike to dancing seemed to enjoy it later. When questioned about the change in attitude he remarked, "Oh, I guess I was bashful before."

Sympathy. Under proper leadership race tolerance should be developed. A pupil who dances designedly with a timid or a so-called "misfit" may have a definite contribution to make toward a better social order.

Knowledge. Pupils acquire correct social procedure. For example, the social dance position and how to ask a girl to dance. They learn the various steps that make up social dancing and also the different rhythms in all types of dancing.

Reason. Pupils discover that every one has likes and dislikes and also that it is difficult to formulate a gymnasium program where every one is engaged in the activity that he likes best. Thus, "It is sometimes necessary for us to take part in the social dancing program although we prefer to pick out adjectives and verbs."

Faith. Pupils have faith that their fellow pupils will not deliberately hurt their feelings. "It is a rule in our gymnasium not to refuse any one who asks us to dance."

Self-development. One boy remarked, "Dancing gives us more confidence in ourselves." Some boys who had difficulty with certain steps arranged to have extra help at noon so they could improve their steps.

Voluntary Coöperation. Pupils are eager to share partners so that every one may have joy and fun in dancing.

Service. Pupils are eager to help each other. They try to accept criticism graciously.

Creative Effort. In the fox-trot the pupils will create their own dance patterns. The Hungarian pupils have taught their native dance

to the class and teacher. Pupils talented in art have expressed themselves through appropriate posters.

Honor. The pupils are familiar with the desirable products of this unit of dancing. They have discussed them in class and have also given their frank opinions in the literature class.

The pupils in some of the classes from which this material was gathered have enjoyed dancing the following dances:

BUMMEL SCHOTTISCHE—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.

HATTER—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.

HEY THUMBS UP—Elizabeth Burchenal, "Four Folk Games," G. Schirmer, Inc

HUNGARIAN CZARDAS—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.

LITTLE MAN IN A FIX—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company

QUADRILLES—Mr. and Mrs. Henry Ford, "Good Morning," Dearborn Publishing Company.

RYE WALTZ—Mr. and Mrs. Henry Ford, "Good Morning," Dearborn Publishing Company.

In one school in a foreign neighborhood where the boys appear to be young men, in addition to definite dances they enjoy marching and running to music and nearly touch the rafters in "Bouncing."¹

The following two units will not be as detailed as the preceding one. The general method indicated in the social dancing unit should assist the teachers in presenting these units. These two units are the direct contributions of two schools and not the combined products of several teachers as in the unit on social dancing.

CHARACTER DANCING

An Activity in the Unit of Dancing For Fifth and Sixth Grade Boys

Unit Objectives. To provide activities in dancing which will assist in the achievement of the objectives of education.

Stimulation

It was the custom of this school to present every year a demonstration of the physical education work for the parents of the pupils.

¹ La Salle, Dorothy, "Rhythms and Dances for Elementary Schools." New York, A. S. Barnes and Company, 1926.

The questionnaire submitted to one class of fifth grade boys indicated their choice to be character dancing. The teacher presented "Cheer Leader,"¹ for their approval. They were very much interested. Living in a middle class American neighborhood, they had attended high school football games and had seen cheer leaders in action. Naturally they asked to learn the dance and to present it as their contribution to the demonstration. The choice of material was based upon their interests (questionnaire) and upon their purposes.

Organization

This dance was presented to a mixed class of boys and girls. The fundamental steps in "Cheer Leader," the run, the gallop, and the polka were a part of the past experience of the pupils. Some of these steps had been developed in rhythms and the polka had been given a new meaning when it was developed as a social polka in the Cobbler's Dance.² Pictures of cheer leaders were brought in and posted on the bulletin board. Pupils might have been encouraged to sketch some in the art class.

Pupil Control

After considerable discussion the pupils decided that the purposes of cheer leaders were as follows:

- To give the team courage
- To keep the yells of the crowd together
- To cheer the good athletes
- To cheer the player when he leaves the game

One of the problems introduced by the pupils was the item of costume. As a rule cheer leaders wear sweaters, but the boys felt that sweaters should not be worn since the demonstration was given in the gymnasium and they were afraid that their parents might think it was the practice to wear sweaters in the gymnasium. One of the boys suggested that a large school letter on the sweater would convey the idea that the sweater was part of the costume.

Of course they wanted megaphones but they were in the way when

¹ Frost, Helen, "Tap, Cap and Clog." New York, A. S. Barnes and Company.

² Shambaugh, Mary Effie, "Folk Dances for Boys and Girls." New York, A. S. Barnes and Company.

they danced, so they decided to roll them to the girls of their class who were sitting on the floor waiting to dance "Sally"¹ after the boys had finished.

Of course they wanted to yell. "When to yell," "How many yells," and "How loud to yell" were vital problems to these boys. The decision in this matter was one "Yea" at the end of the dance by the boys in the dance.

Group and Self-Appraisal

The pupils decided to select the best performers for the front line. One pupil commented, "John gets every step except the fourth. If he works it up he should be in the front row." Some of the pupils helped each other during free play period, and a few were known to have practiced at home. Here again, the teacher had a very definite task to perform, encouraging the pupils who had difficulty in the coördination of new steps.

INDIAN DANCES

An Activity in the Unit of Dancing For Fourth Grade Boys and Girls

Unit Objectives. To provide activities in dancing which will assist in the achievement of the objectives of education.

Stimulation

The Teacher. "Boys and girls, many of you were eager to learn an Indian dance. I have found several that I think you would like. In order to do these dances we should know a great many things about Indians. I wonder who could help us find some material?"

Pupil. "We are studying Indians in social science and we ought to find a great deal of material."

Pupil. "My father stayed on an Indian Reservation and he has many arrow heads that I could bring!"

Other pupils offered to bring blankets. One pupil brought a basket made in the art room. Another contributed a bow and arrow he had made at home out of tree branches and string. One pupil suggested

¹ Frost, Helen, "Tap, Caper and Clog." New York, A. S. Barnes and Company.

that they might make a tepee out of sticks and cover it with their coats and sweaters.

Organization

The teacher very wisely selected two different types of Indian dances to present to the pupils. One was a war dance with scouts and footprints. This would appeal to the boys. The other portrayed an Indian ceremony held in the hope of getting more meat. The war dance naturally grew out of the fact that there was no meat for the tribe. Indians were largely hunting tribes and in order to procure meat very often became involved in wars. The teacher should try to interest the boys and girls so that they will "want" to learn both dances and thus get a more accurate picture of Indians.

The teacher might encourage the pupils to become interested in an entire unit of work on Indians, involving games as well as dances. Interesting material may be found in Chapter VIII of "Creative Physical Education," Olive K. Horrigan, New York, A. S. Barnes and Company.

The teacher conferred with the social science teacher and arrangements were made to show slides on Indian ceremonials, dances, and costumes. The art teacher interested the pupils in making rattles and tom-toms. Pupils were familiar with the tom-tom since they had done a great many rhythms to it and at times had had the pleasure of beating the rhythm for the class.

The bulletin board was covered with pictures about Indians, the donated arrow heads, the Indian basket and many other interesting things.

Pupil Control

After having collected all this information and material the pupils were eager to go on with the dances. The informal discussion on Indians brought out the following ideas:

"We usually see Indians in a war dance."

"Indians hide behind trees in the forest."

"Indians live in wigwams."

"Indians do not make any noise."

The question by the teacher, "Are Indians always war-like?" guided the pupils' discussion so as not to form false generalizations

about them. Very often pupils do not get an accurate background of the people whose dance they are trying to portray. Pupils are apt to think of peasants of the foreign countries as always dressed in the fantastic costumes portrayed in pictures. From the scanty information gleaned as "background" pupils usually picture peasants in colorful costumes sowing grain to the tune of a lovely folk song, and at the end of each day celebrating at the quaint inn in vigorous folk dancing. Of course they did sing songs and dance in the village inn, but most of their time was spent like that of any peasantry, tilling the soil in very shabby and soiled clothing.

Teacher Control

The teacher described to the pupils the two different types of Indian dances; first, the "Indian War Dance," and second, "The Caribou Dance," portraying a ceremonial dance of the medicine man in the effort to procure caribou.¹ Through appropriate material based upon the interests of the children, the teacher was able to furnish opportunity for the development of the following generalizations (subject matter):

Indians were to a great extent hunting tribes.

Indians were forced to spend a great deal of time in war.

Indians killed animals for use only.

Pupil Control

The pupils wanted to learn both dances and suggested that they learn "The Caribou Dance" first and then follow it up with "The War Dance" as this would be a natural sequence. The pupils contributed suggestions for the portrayal of the different characters and also for the rhythm of the tom-tom in "The Caribou Dance."

Generalization

Besides the generalizations pertaining to the subject matter of Indians, the pupils discovered that "you can't be silly when you are a caribou," "this is serious business for the Indians. We have a great many people to-day who haven't anything to eat." This standard of

¹ La Salle, Dorothy, "Rhythms and Dances for Elementary Schools." New York, A. S. Barnes and Company.

conduct, "You can't be silly," should be related to the same standard of conduct adopted by the class in stunts. They understand the hazards involved in stunts when a pupil is silly. They also learn that it is impossible to learn difficult activities "when you don't put your whole mind on it." In addition the pupil appreciates that there was not "silliness" but seriousness in the effort of the Indian to get his meat. And this is a serious matter within their own experience, too. Here again, as in the first unit on social dancing, a "creative" teacher has an excellent opportunity to guide these young fourth graders to think about the whole social group.

The following rhythms and dances were enjoyed by the girls as well as the boys in the fourth grade:

- BICYCLE—Mari Ruef Hofer, "Music for the Child World, Vol. II," C. F. Summy Company, Chicago.
- COBBLER'S DANCE—Mary Effie Shambaugh, "Folk Dances for Boys and Girls," A. S. Barnes and Company.
- COWBOY—Mary S. Shafer and Mary M. Mosher, "Rhythms for Children, No. 2," A. S. Barnes and Company.
- DUTCH DANCE—Elizabeth Burchenal, "Five Folk Dances," G. Schirmer, Inc.
- FIRE ENGINE—Ashton and Schmidt, "Characteristic Rhythms for Children," A. S. Barnes and Company.
- FLIP—Mary Effie Shambaugh, "Folk Dances for Boys and Girls," A. S. Barnes and Company.
- FROGS—Ashton and Schmidt, "Characteristic Rhythms for Children," A. S. Barnes and Company.
- INDIAN PONY—Mary S. Shafer and Mary M. Mosher, "Rhythms for Children, No. 1," A. S. Barnes and Company.
- JACK BE NIMBLE—Helen Frost, "Oriental and Character Dances," A. S. Barnes and Company.
- JACK IN THE BOX—Caroline Crawford, "Rhythms of Childhood," A. S. Barnes and Company.
- LITTLE GOAT—Edna L. Baum, "Russian Peasant Dances," C. F. Summy Company.
- MULE KICK—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.
- O A HUNTING WE WILL GO—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.
- PETER RABBIT—Helen Smith, "Natural Dance Studies," A. S. Barnes and Company.
- RAG DOLL—Mari Ruef Hofer, "Music for the Child World, Vol. II," C. F. Summy Company.
- Buckingham, "Bouncing Ball Skip" in "Skips and Rhythmical Activities," C. F. Summy Company.
- ROCKING HORSE—Dorothy La Salle, "Rhythms and Dances for Elementary Schools," A. S. Barnes and Company.
- Caroline Crawford, "Rhythms of Childhood," A. S. Barnes and Company.
- SILESIAN FARMER—Mary Effie Shambaugh, "Folk Dances for Boys and Girls," A. S. Barnes and Company.

RHYTHM

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RHYTHM

CONSIDERING the goal of all education as the building for integrated personality through self-realization, and asked what is the significant contribution physical education has to make, I would mention the making of good motion habitual, helping students to gain mastery of their bodies so that all tasks would be undertaken and executed with an intelligent appreciation for and application of force and effort, developing them as far as possible within their limits for efficient and enjoyable activity.

The body should be considered as the outer aspect of personality. It is the medium through which we receive impressions from the external world and by which we express our meanings. This means that the body should be given as careful study and as high a perfection of technique as the associated processes of thought and feeling. The most completely developed individual is the one who has trained all his powers with equal dignity and consideration that he may be physically, mentally and emotionally integrated. No one of these three factors can be developed at the expense of the others. Our emotions and desires need intelligent selection and guidance, and to be carried to their fullest expression they demand skillful execution. What will be the approach in striving for these objectives? An attempt is here made to show the important rôle rhythm may play in such a development.

Rhythm—what is it? What is its essential nature that we apply it alike to natural phenomena, organic processes, work and play activities and finally to artistic endeavor? When asked to define rhythm, its meaning escapes us. And we become still more confused when turning to special fields for a meaning—such as music or poetry—for there we find special definitions and applications.

Rhythm is like electricity—difficult to define but recognizable in terms of what it does. The discussion that follows is presented not with the hope of completely defining rhythm but to aid in clarifying our concept when the word is used. First let us start building from

something familiar—take any rhythmic experience, either the swing of a golf club, a tennis serve, a swimming stroke or dancing. The experience, however, need not be confined to motor experience for auditory, visual and tactile stimuli may also give one rhythmical impressions. When asked to explain what we mean by saying the movement had rhythm, we might give such an answer as “It felt right,” or “It satisfied,” or “It had a swing.” Examining this special experience further we might agree that it had something about it that caused the phases of the movement to seem organized. The movement was felt as a whole. It is this binding together of related parts into a whole that is the function of rhythm. And further, it is this feeling of the organization of parts into wholes that is the fundamental fact common to rhythm whether experienced in poetry, music or body activity.

To explain the existence of rhythm and to understand it we must go to the laws of our own being and there discover that rhythmic experiencing is a capacity of the human organism. Rhythm is an attribute of man's nature. His physiological and psychological as well as his physical functioning obey the laws of rhythm and out of this involuntary obedience has come the highly conscious appreciation of form. But how? Through his senses man is subject to a constant stream of stimuli from the external world as well as from his own being. These experiences form the substance from which he builds his world with its meanings and significances. Life is a cycle of activity composed of receiving impressions and reacting to them. It is a constant release of energy, or as some one has more aptly said, “Life is a march of energy expended by all living beings in reacting to the forces of the universe that act as stimuli and make life possible.”

Experimental psychology proves that it is a universal tendency of the mind to group any series of sensations even though the stimuli are not so grouped. This phenomenon has to do with the span of attention, but the ability to sense grouping varies in individuals. Therefore, rhythmic experience must be considered subjective and mental. To sense rhythm we must be conscious of it; and to be conscious of it, it must be an experience of the mind. In other words to be conscious of impressions means the mind is receiving stimuli through the senses. Just as we have a special sense of sight and hearing that conveys kinds of information to the brain so do we have a special sense that informs

the mind of our movements. This is the kinesthetic sense. Psychologists to-day quite generally agree as to the importance of kinesthetic sensations in the perception of rhythm. Meumann makes the statement that "the subjective holding together of impressions in a whole is inseparably bound up with the simplest cases of rhythmic perception, and this perception is due to kinesthetic sensations within the group that give us the uniting element for consciousness." Our rhythmic responses are based upon rhythmic experiences we gain from sensations of muscle tensions and activity within the body. Just as we discriminate sound meanings through the auditory sense in terms of their duration and intensity, so through the kinesthetic sense we may come to know movements in terms of duration and intensity. Kinesthetic sensations then are "those sensations from active movements of muscles and joints by which we judge the force and extent of movement." Through kinesthesia we learn to feel the body in action and in balance, and to adjust to information given by the muscular sensations. But to gain these perceptions there must be attention given to those sensations reported to the brain, and in turn this study must be strengthened by an understanding of the principles of motion. These two phases cannot be separated for one involves the other.

Before we can progress with advantage it is well to stop here and consider what motion is. Everything that happens in this universe is due to the manifestation of force in some form. It may be that of heat, sound, motion, etc. Ella White Custer speaks of this all pervading force as "belonging equally to the realm of physics, the intellect and the spiritual nature. It is the vital moving force pervading the universe, ever present, ever active, impersonal, basic, elemental, propelling and continuous." Things work then because energy of some kind is applied to them.

By nature we are given a body constructed and designed for certain kinds of locomotion and body activity. Our skeleton is but a system of levers which serve for the application of force latent in the muscles resulting in motion. When motion takes place it implies the idea of change of position, either of the body or of its parts. It also includes the idea of direction, distance and duration. The study of motion includes all these factors and the relation they bear to one another. But in the perception of muscular sensations in movement

the factors of main concern are time and stress. For no matter what distance is covered or what direction taken, time is consumed and effort is expended. Moreover, it is only when these two factors of time and flow of energy are properly related, or "timed," that efficient and satisfying movement results. Time and stress then are the distinguishing characteristics of muscular sensations by which we can know movement. We are now ready to state what rhythm is.

Rhythm is measured energy. It is action and rest—control and release. Therefore it is a constant law of all muscular movement. Motor rhythm is the form in which muscular experience occurs. It is force manifest in muscular movement. This is saying that any movement, no matter how poorly coördinated or executed, has rhythm, but a rhythm that is different from that of the well-coördinated performance. The difference between the awkward efforts of first attempts and the ease and efficiency of perfected movement is due to the change in the "timing" of the related time and stress values of the movement phases. In other words "the rhythm" changes.

Since rhythm is force manifest in muscular movement and is measured energy it follows that every activity has intrinsically a proper proportioning of its time and intensity phases according to the nature of the impulse and end to be accomplished. Although a movement or series of movements may consist of several phases varying in duration and intensity, the rhythmical structure can always be equalized into units. This mathematical existence is present and active whether we realize it or not.

Isaacs, on this point, says, "The origin of subjective grouping may be the breathing rate, or it may be the memory of our walking rate. It is only by such mental time beats or unitary pulses that we are able to make anything like accurate judgments of time." Because of this proportioning we are able to analyze rhythm and study it objectively—intellectualize it and come to use it as a stimulating and unifying force. Most every one experiences rhythm in some degree, but because they do not understand its elements and laws, they are not able to consciously employ it. Although including mathematical proportions, rhythm includes far more. An analytical study of rhythm, which can only be mentioned here, gives us the knowledge necessary to bring about a simple way of finding order in what would otherwise seem

chaos. Analysis, however, should serve only as a means of bringing about synthesis as a greater awareness of the reality of rhythm. All the possible rhythms of physical activity and art lie dormant in these two simple factors, time (duration) and intensity. This is because their possible proportionings are infinite. In all experience "rhythm sustains force and gives it orderly sequence." Rhythm thus considered is synonymous with form.

The terms "a rhythm" or the plural "rhythms" and "rhythmic pattern" must not be confused with rhythm. Rhythm is the all inclusive term meaning measured energy. It is the feature that all "rhythms" share, while the other terms refer to a particular grouping of time and stress into a definite pattern resulting in a particular form. They embody rhythm.

Although the possible varieties of rhythmic patterns are infinite, the number found in purposeful activity is relatively small. Because of this fact we find in rhythm the possibility of a transfer of learning. Meyer goes so far as to say that "'Rhythms' once learned no matter of which number of strokes and by what muscles they have been learned can be transferred to any one or several muscles which may have been entirely inactive during and unconcerned with the acquisition of that rhythm." In Professor Hocking's phrasing, "rhythm is like beauty—it overflows all departments and makes the man one piece." But the mere fact that two activities may have the same rhythmic organization does not insure a carryover—but does make it possible. For transfer of training to be insured there must be identical rhythmic elements present and a generalization made in the one activity that will apply to others.

Rhythmic training has another contribution to offer to the study of motion; its capacity to heighten pleasure in activity. Pleasure in vigorous and stimulating body activity of some kind is universal—probably due to the pleasure in merely obeying the impulse to move. Add to this fundamental pleasure the stimulating and regulating influence of rhythm and the joy in movement becomes intense.

Since rhythm is the law of our living organism, the conscious study and experiencing of rhythm should play important parts in motor learning. By conscious is meant the developing of a keen discriminating kinesthetic sense by building from an intelligent experiencing of

rhythmic values and meanings, and their application to as many body skills as possible, including those necessary to daily life as well as to those more finely adjusted skills of sport techniques and dance. For the dancer must work with some knowledge of those forces that cause and control and measure motion before he can use movement as an adequate and artistic medium of expression—sensing its effect and being able to judge the fitness of the movement to the mental images to be realized.

Such a study has the possibilities of bringing about an integration of the mental, emotional and physical powers, and should keep alive and active the creative spirit enabling the student to invent new forms out of experienced values. From what has been said concerning the nature and perception of rhythm it becomes obvious that it is a subject worthy of serious study and one that is satisfying to the inquiring intellect. Pleasure in movement is of a higher order when motion is identified with discriminating thought and feeling.

An appreciation of rhythm in its simple beginnings can contribute to the student's realization that rhythm is the universal and controlling force back of all phenomena, and that the elements of rhythm exist in all things. It can help him to tune in with the varying rhythms and stresses of life about him. Rhythm in this larger meaning is the form through which all life is experienced and expressed.

In such a general discussion of rhythm many interesting and important phases have of necessity been omitted. Such considerations as the influence of the span of attention on subjective rhythmic perception, the objective phase of rhythm; a discussion of rhythm in particular and a means of analysis and synthesis; and finally a procedure of its presentation. Any one of these are subjects for lengthy discussion. For further reading besides the excellent general reading on rhythm to be found in the psychological magazines on art, esthetics, etc., and in the books written on poetry, music and dramatic art, the following references are suggested:

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AN ANALYSIS OF ACCOMPANIMENT FOR THE DANCE

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AN ANALYSIS OF ACCOMPANIMENT FOR THE DANCE

NOTE

THE significance of an analysis of accompaniment for the dance hinges largely upon the method used in teaching dance. It is assumed that problems in the selection of accompaniment arise mainly in connection with a free or creative method of teaching.

There are roughly three methods of teaching any type of dance. First, the traditional method in which the teacher presents already arranged dances with set accompaniment. Second, the creative or free method in which the teacher leads the group to build dances with the tools of movement, and rhythm and music which have been acquired under her guidance. And third, a method which is a combination of the two named above. The first is the method of teaching compositions, and as such is comparable to traditional school procedure in other subject matter. The second is the method of teaching composition, and as such is comparable to progressive educational procedure. Upon close examination, the first method is to be recommended mainly because of its relative ease and speed in producing extrinsic results; whereas the second is to be recommended as achieving intrinsic results and as meeting the criteria of modern educational theory. A combination of the two methods may be employed as an expedient compromise.

Whereas in folk, tap, and social dancing, the method of teaching set compositions is commonly employed—inferring use of accompaniment arranged by the author whose material one presents—a freer method is possible. This would imply freedom in the choice of accompaniment. In the new dance, the creative method of leading the group into making its own compositions is more commonly in use, and therefore selection of accompaniment becomes a pertinent problem.

A. INTRODUCTION

Dance is the matrix art. In its earliest beginnings, it held within it the germs of music, of drama, and of a primitive approach to literature. It was the expressive medium of religion, of work and play. Dance and music in particular have continued to be closely identified through all time. Probably music had its origin in the beginnings of primitive dance which, by its rhythm, compelled every one within range to participate either in the dance itself or in a beating of the earth as an accompaniment for that dance. And rhythm has persisted as a most fundamental element of music. It is interesting to note that invariably one remembers music thus and can reproduce its melodic and harmonic sequence once the rhythmic sequence is recalled. Not for long could there be rhythmic sound without the addition of changing tone, and so melody became the complement of rhythm. Just as the counting-out rhymes of children evolve into a sing-song of primitive tune with little variation, so the first melodies must have developed. Whereas rhythm and melody were more or less simple, spontaneous ideas, contrapuntal and harmonic structure were later and more self-conscious developments.

Dance and music, developing from a common starting point, rhythm, have followed increasingly divergent paths. Music, moving through folk song, folk dance, and the early dance suites to the classic forms of the sonata and symphony, has achieved an abstraction and an unearthly quality that are practically denied to the dance because the instrument of the dance, the human body, will always have a humanly expressive quality.

The dance is going through a transitional period to-day. We are building new forms starting from fundamental principles. Therefore there is a vital interest not only in the development of new techniques of movement, but also in discovering the basic relationship between this new dance and its accompaniment. With renewed integrity, the dance insists upon its own entity as the point of reference. It may use accompaniment or not as it chooses; but such as it uses must serve the purpose of the dance itself. When dance and music can achieve an organic unity, the antinomies of these two arts are resolved. Where

this union is impossible, dance must experiment with accompaniment growing out of its own principles. Perhaps this latter method would lead again from percussion accompaniment into music, but surely into music that is basically related to the dance. Dance is no longer willing to subject itself to purely musical principles which in many cases, are not movement principles. Such dependence is disastrous to both arts, but particularly to the dance which has at times been scorned as the unwanted and weakling child of music. All music can certainly not be danced. Perhaps dance can in part establish itself without music. But surely there is a common ground where both may meet with perfect accord and with no loss to either. The salient consideration is to discover this common ground.

A much less important synthesis of dance with another art is seen in the occasional use of the rhythm of poetry as accompaniment. Such accompaniment has a limited usefulness and presents great difficulties on the side of meaning, since the true province of dance is not that of literature. At most, poetic accompaniment is a legitimate experiment.

B. CLASSIFICATION AND CONSIDERATION OF TYPES OF ACCOMPANIMENT FOR THE DANCE

There are two general classifications of accompaniment for the dance: first, sound or percussion accompaniment which has been used by all primitive peoples for their dances and which is again used by the new dance; and second, music accompaniment, either improvised music or compositions selected from music literature. Improvised music accompaniment lends itself particularly to the new dance. Compositions selected from music literature because of their suitability to the dance may be classified as: first, music written especially for movement and therefore primarily rhythmic, as gavottes, minuets, mazurkas, polonaises, polkas, marches, dances of various countries, or dances of characteristic color such as Elfin Dance, Pastoral Dance, Bear Dance; and second, music which may not have been written with the dance in mind but which lends itself to movement and dance composition because of its essential color, form, and meaning. Compositions selected wisely from music literature present a wide range of suggestions for all forms of the dance.

Sound or percussion accompaniment as distinguished from music accompaniment has a specialized significance in relation to the dance. There could be no better or more practical medium for experimentation with pure rhythm, uncomplicated by melody and harmony. The item of financial economy is an important one to the school, as is also the opportunity that the making of instruments affords for creative work on the part of the children. Children can successfully make drums, marimbas, Pan's pipes, and rattles. They can grow gourds in their gardens to add to the rhythm band. The very fact that the children are participants in making instruments to accompany their own dances gives them a joyful feeling of greater partnership in the dance project. On the other hand, it is possible to purchase cheaply such instruments as drums, gongs, gourds, Chinese wood blocks, cymbals, triangles, and castanets. We can still further explore the field of self-accompanied dance with the use of clapping, stamping, and beating the hands on the floor.

Percussion accompaniment is limited in the fact that it allows comparatively little development of the ideas of melody and harmony. While we can now procure toned drums and gongs, they have of course less tonal range than do more highly developed instruments. However, it is amazing how the range of a rhythm band will be increased when the children become aware of the tone and timbre of commonplace things about them. One child will bring several pieces of wood which give different tones when struck. Another will bring a Hallowe'en noise-making toy to be incorporated into the orchestra for a Dance of the City.

Another value of percussion accompaniment lies in its flexibility. One can accompany any conceivable rhythm at a moment's notice without the search that is necessary to find just the right music. New rhythms and mixed rhythms should be a field of experimentation in the dance. Contemporary music points in this direction. Whether one accepts or rejects modern music, it is part of this age and some of it will undoubtedly live. What is iconoclastic to our ears will be orthodox to the ears of the children who are growing up to-day. Our thinking in terms of two's, three's, and four's is partly a matter of conditioning; it is also probable that short and even units are simpler to grasp. However, the mixed and broken rhythms of primitive music would

bear out the idea that it is mainly usage that makes us more comfortable in a four-four rhythm than in a five-four. We should experiment with units of five, seven, nine, ten, and so on. Percussion accompaniment lends itself to such experimentation. Another value of percussion accompaniment is to be seen in its flexibility for group projects: a large class may divide into small groups, each working independently with its own accompaniment, so that many rhythms and many varied dance forms may go on at the same time. The opportunity for children to accompany each other is of major importance. It gives them a new channel through which they may come to a more vital understanding of movement and dance. Children, particularly boys, who may feel inadequate on the side of music, may be more responsive to percussion accompaniment. Boys and men would doubtless agree upon the essentially masculine quality of a drum beat; historically the drum beat is connected with the manly pursuit of war. Percussion accompaniment is particularly useful with the new dance, although its use with tap dancing might well be explored.

Music accompaniment for the dance is usually supplied by the piano or phonograph. Perhaps more use could be made of voice accompaniment, one group singing as another group dances. Other instruments are in general impracticable, but if children in the class play the violin, cello, or flute, a project in catching in movement the timbre of different instruments would be valuable.

In the case of improvised music, one is free to work from movement and dance principles. Then music becomes truly an accompaniment of the dance. Its limitations are only in terms of the equipment of those who improvise. This of course presents a serious problem. But perhaps we approach it with too little faith. Accompanying movement successfully depends upon focus. Many music students trained in harmony and keyboard harmony see improvisation and composition as a set of formulæ. When they improvise for the dance, they must lay aside the formulæ and focus upon dance elements, applying their music skills functionally to movement. The teacher of dance should have the necessary equipment with which to help the music student to find this relationship between music and movement. If we are to work truly and basically from the standpoint of movement and the dance

itself rather than from the standpoint of music, either percussion or improvised musical accompaniment is an indispensable adjunct of teaching the dance.

In the use of compositions selected from music literature, so long as one uses music written for the dance and having therefore a primarily rhythmic quality, one is on safe ground technically. However, from the standpoint of taste, some of the music written for the dance is mediocre. Also, idealized dance forms, such as some of the waltzes and polonaises of Chopin, may be too elaborated in musical structure to be fully realizable in dance form.

In respect to compositions which were not written with the dance in mind, great judgment and discernment must be exercised in selection. This judgment and discernment come only from within, from one's own experience. Adopting as a body, some one's else opinions and choices in music without real understanding of all that underlies that opinion, cannot possibly meet one's own practical needs. And, a more important point, such procedure will betray its spurious nature by a lack of genuine force in one's teaching. We can use truly only that which is our own. The teacher of dance should pursue the study of music, ideally in the rôle of technician as well as of appreciator.

It is perhaps clearer to approach the subject of selecting from music literature by delimiting selection rather than by defining set principles, since the field of music is infinite and taste in music, infinitely variable.

As has already been stated, music in some cases achieves an abstraction, an unearthliness and musical profundity, that cannot be realized in the dance on the same terms. The instrument of the dance, the human body, lends itself to a different set of symbols because of its humanly expressive quality. We must accept the fact that while dance and music may form a perfect unity, yet each is in reality a separate art.

The principles of thematic development in music, such as complex elaboration, transposition, and inversion, have no counterpart in movement. However, the principles of sequential form may be common to both dance and music. Binary, ternary, and rondo form are found in music and folk dance. In attempting to dance larger musical forms,

one is faced with the discrepancy between the time required to present a musical idea, which is relatively long, and that required to present an idea in movement, which is relatively short. Dance has been criticized for appropriating to its own uses compositions which are essentially and purely musical in this sense. Dance has also been criticized for adding to music a program or story which was not intended by the composer and which may not be congruent with the quality of the music. That period of the dance in which narrative form was considered essential to dance composition is happily coming to a close.

It must be said that while dance in relation to music is limited by the available music literature, yet sometimes that very limitation increases our own powers of composition. The sequential form of an appropriate composition chosen from music literature may stimulate invention in dance composition just as its rhythmic sequences and melodic figures may stimulate invention in movement.

The traditional approach to the use of music accompaniment has been that of a simple rhythmic relationship between dance and music, using the underlying rhythm to establish that relationship. Selection of accompaniment has of course been influenced by the dance techniques of the period. The classic ballet employed, as a whole, different rhythms in its movement than does the new dance. The brilliant small beats and bourees of the ballet require a different accompaniment than do the characteristically long cadences of the new dance which has as one of its fundamental principles of movement, the initiation of movement in one part of the body with a resultant change through the entire body like the resonance of a chord struck on the piano. Also, the ballet with its formalized use of the solo dancer, the *pas de deux*, and the *pas de quatre*, did not stress the orchestral qualities with which the new dance is much concerned.

The romantic period of the dance, which included the Russian ballet—a reaction to the old classic form of the ballet—and the dance of Isadora Duncan, broke with tradition in its accompaniment as well as in its technique. A more personalized form of music was required. The dance turned to the romantic composers—Chopin, Schubert, Schumann, Mendelssohn. It laid its hands upon the great music forms—the sonata and the symphony—to the horror of many musicians.

Now again the new dance turns to its own period as a point of reference. Its techniques bespeak the quality of our approach to life—our ways of thinking, feeling, acting. Its accompaniment must be congruent with it in rhythms, in color, in form, in meaning. If any trend is evident in the matter of selecting accompaniment for the new dance, it is in the direction of a return to percussion accompaniment, to primitive forms of music, to the simple forms of folk song and folk dance, to the preclassic composers writing before the crystallization of sonata form, and to the modern composers who are writing out of the same period as that of our dance.

It would seem, then, that we should choose from the wealth of music literature only that which is congruent with the dance in rhythm, in color, in form, and in meaning; and on the other hand, that we should experiment with the making of our own accompaniment, either through improvised music, or through sound and percussion.

There may be diverse opinions concerning selection of music for technique. Some teachers follow the principle that intrinsically important music should be used as accompaniment for technique to provide further opportunity for familiarizing oneself with good music. Others adhere to a policy of employing simple accompaniment that enhances movement only on the rhythmic side. The first principle is good in so far as it is practicable. However, a technique unit which repeats the same rhythmic pattern with no variation, and which therefore calls for a similarly consistent accompaniment, raises difficulties in selection of music. Very few music compositions are so simple in rhythmic structure and phrasing. Also, if one's main concern for the time being is pure movement, as is sometimes the case in the acquisition of technique skills, then the accompaniment should be unobtrusive so far as overtones of mood and shading are concerned. When technique takes on meaning and becomes more dance-like, then the accompaniment should likewise take on more definite significance. The practice of always using the same music for a particular movement unit is comfortable but dangerous, no matter how well chosen the music may be. The association of movement unit and music will be progressively strengthened until the movement unit becomes a skill in conjunction with that music primarily, and loses the flexibility of wider

application. In this connection one can readily see the value of improvised accompaniment.

In the matter of cutting music to fit the dance, the greatest care must be exercised in order to avoid doing violence to the essential nature and form of the music.

The method of starting and stopping a class when music accompaniment is used, should be based upon common sense. Ordinarily, the starting and stopping should coincide with the beginning and ending of a musical phrase. Otherwise one has the feeling of being suspended in mid-air. However, when a class is interested in concentrating upon some rhythmic motif which escapes them, or when they are absorbed in working on pure movement, the sequential form of the music is less in their consciousness, so that an arbitrary stop in the middle of a phrase in order to consider some immediate problem, will do little damage to their musical sense. In general, we should attempt to develop in the child, a natural sensitivity to the structure of music so that he will take his cue for starting, stopping, or changing movement from the music and not from the teacher. If, in teaching a large group, it is necessary in order to synchronize every one's movement with the music for the teacher to give a starting signal, it is preferable to follow the practice of orchestra leaders in indicating the preparatory up-beat with a motion of the head or arm, or by the use of the word "and."

C. RELATIONSHIPS BETWEEN DANCE AND ACCOMPANIMENT

There are two ways in which one may use the creative approach to dance and accompaniment: first, working from accompaniment to movement; second, working from movement to accompaniment. Each has its especial value.

In the first plan, before composition is begun, music or sound accompaniment is devised or chosen because of its suitability to the dance. Thus the accompaniment is set. Then if one is working in technique, units of movement which are in harmony with the set accompaniment are discovered or devised. Or if one is making dance studies or whole dances, the movement, form, and meaning of the dance must be planned in relation to the set accompaniment. This

method places the burden of compromise upon dance, since the dance must adapt itself to the set accompaniment.

In the second plan, one first devises units of movement, if working in technique; or, if working in composition, plans movement, form, and meaning of a dance study or whole dance. Following this, music or sound accompaniment is improvised or composed to support the technique unit or dance. Because of technical difficulties which may arise in the planning of accompaniment, sometimes a reciprocal compromise must be made, affecting both dance and accompaniment. However, the second method of approach permits the dance greater freedom in establishing itself without primary adherence to principles of musical structure.

There are many possible relationships between dance and accompaniment. From the standpoint of movement, the following rhythmic relationships are possible. First, movement may be based upon the underlying or primary rhythm of the accompaniment. This is a simple relationship, perhaps best exemplified in many folk dances. Second, movement may observe only the overlying rhythm of the accompaniment, its phrases and longer cadences. The new dance employs this method particularly when using sustained and flowing movement. Third, movement may synchronize with the exact note-pattern of the accompaniment. Fourth, movement may be taken against the accompaniment; that is, movement may follow a beat or note as if the beat or note were the motivating force, or movement may precede the beat or note as if the beat or note were initiated by the movement. Fifth, movement may be planned as a counterpoint to the accompaniment, the movement and accompaniment together making a contrapuntal form similar to the round, canon, or fugue in music. Sixth, combinations of these principles may be employed in the same composition. A study of the eurhythmics of Jaques-Dalcroze is of value to the teacher of the dance in suggesting rhythmic relationships between dance and accompaniment.

Dance and accompaniment must support each other in form and meaning as well as in rhythmic relationship. Their sequential form should be identical in structure. For example, in composing a three-part dance form, A B A, the same form should be evident both in dance

and in accompaniment. Also, the immediate expressive quality or mood should be common to both. Sensitivity to the mood and expressive quality of music may be an inherent capacity of the individual and, further, may be developed by experience. Familiarity with folk music and the music of many composers, and knowledge of the periods out of which that music was written, serves the teacher as a basis for selection of accompaniment. On the side of meaning, the teacher of dance can integrate her work with units of work being done throughout other departments of the school. For instance, a certain class is carrying on a unit of work in the history of architecture. The dance classes can select music of the periods which are being stressed, and compose dance studies expressive of the architectural qualities which characterized those periods. A project in national characteristics of dance and music would also be productive in emphasizing meaning of music.

The function of the dance as an educational procedure may be viewed from several angles. One school of thought would justify dance on the ground of its being an excellent device for giving children a knowledge and appreciation of music. It is true that one experiences music in a new way if he has realized music in the movement of his own body. But there is danger in a method of teaching which sets up the principle of hearing all music as if it were a dance. The child should appreciate music for its own sake and in its own terms.

Familiarity with good music in dance classes is important in its power to offset the influence of the trite and bad music heard on every hand. In this connection, the problem of taste in music arises. Probably taste should be classified, not as good or bad, but as more or less developed. Choice is dependent upon one's capacity and experience. A child with little musical experience tends to choose the simple and obvious, perhaps even the trite in music; the child with greater experience tends to choose the more complex and subtle. It will be observed that the popularity of the over-obvious soon wanes. William James has said, "Each of us literally determines by his way of attending to things, what sort of a universe he shall seem to himself to inhabit." We should guide children to a universe of music which we know, through a consensus of opinion and through our own experience, to be important.

D. ELEMENTS COMMON TO ALL FORMS OF ACCOMPANIMENT, AND TO MOVEMENT AND THE DANCE

There are many elements common to all forms of accompaniment, and to movement and the dance. There is not space in this paper for an exhaustive analysis and application of these. A brief outline must suffice.

Metrics, the first element, has to do with the grouping of beats. In percussion accompaniment, this grouping is made evident by accent; but in music, harmonic change and melodic figure are perhaps more important than accent in sensing grouping. A mazurka with the accent on the second beat—one-TWO-three—is easily heard as one-TWO-three and not as TWO-three-one because of these harmonic and melodic factors. The metrics of movement is a simple enough matter. There are really only two fundamental units, a two and a three, of which the two is simpler from the fact that man's bilateral structure predisposes him to move and to perceive most habitually in groups of two units. All rhythms other than a two or a three are merely combinations of these. A four is two two's; a five, a two and a three; and so on. There is a different movement-feeling associated with two's and with three's, the two having a somewhat straight feeling; the three, a round feeling. It is interesting to run to a measure or phrase of six-eight time in eighth notes, and then to a measure or phrase of three-four time in eighth notes, and to feel the contrast in these two groupings. Thus in the six-eight time, one would feel a ONE-two-three, FOUR-five-six grouping; while in the three-four time, one would feel a ONE-and, two-and, three-and grouping. The same experiment may be made with other contrasting rhythms and their corresponding movement units. Still another interesting project in metrics is to have one group of children walk quarter notes, while at the same time a second group runs eighth notes, and a third runs triplets.

The metrical quality or rhythmic pattern of the accompaniment can change the color of movement. For instance, a child makes a three-beat swing as a unit of technique. If the swing is accompanied in nine-eight time—ONE-two-three, four-five-six, seven-eight-nine—with its round feeling of three groups of three beats, the movement will

take on a smooth, round quality. On the other hand, if the accompaniment for the same swing is changed to three-four time—a sharp pattern of double-dotted eighth and thirty-second note, repeated three times to the measure—the movement will take on a more forceful and sharply accented quality. The same thing is true in the case of a skip to six-eight time where each measure is based on two units of three beats each, and therefore has a smoother and more lilting quality than a skip to two-four time where each measure may be two units of dotted eighth and sixteenth note. The two-four pattern will sharpen the skip because in each skip, the step is related to the hop in a ratio of three to one rather than in a ratio of two to one as in a six-eight time. Metrically, an anacrusis is one or more notes which precede the accented note in a rhythmic motif—and-ah-ONE. Anacrusis is found in the typical rhythm of the three's and seven's in tap dancing.

Metrics is mathematical in its fundamentals, and any one, even though he has no technical music background, can gain a basic understanding of it in relation to movement and music which will enrich his teaching of the dance. A basic understanding of metrics allows experimentation in unusual rhythms and in mixed rhythms, as ONE-two-three, ONE-two-three, ONE-two-three-four-five, and the like. The idea of resultant rhythm, growing out of two distinct rhythms carried on at the same time, is another interesting project of this order. The resultant rhythm combines the units and accents of the two basic rhythms. Rhythm is in itself interesting and contagious. Its possibilities in relation to the dance are tremendous. Perhaps a great fault in teaching is that we expect too little from our classes rather than too much in the direction of developing rhythmic sense.

Tempo has to do with rate of speed: slow or fast; *accelerando*, progressive increase in speed; *rallentando* or *ritardando*, progressive decrease in speed. Many interesting projects in movement can be developed by changing tempo of movement.

Phrasing and form in music and movement could be discussed at endless length. Suffice to say that the musical principles of sequential form, of measure, motif, phrase, period, section; the larger forms—binary, ternary, rondo, theme and variations; and the polyphonic forms—round, and canon, comprise an excellent field of suggestion for dance composition. Many of these musical forms have grown directly

out of folk dance and folk song. The verse and chorus idea—binary form, A B—is a universal principle of all design, as is also the ternary form, A B A. All other forms are merely elaborations of these simple expressions of organic unity—repetition and variation. These principles of form have a psychological basis in man's essential nature, in his love of the familiar and his simultaneous urge toward the unfamiliar. Examples of repetition and variation appear in legend, in folk tale, in every phase of man's creative activity. Practically, a dance and its accompaniment should observe identical structure. The phrase of movement and of idea should bear direct relationship in span to the phrase of accompaniment. The phrasing of music is analogous to that of speech. Its pauses are similar to punctuation marks. Dance that does not recognize principles of phrasing and form is like speech that goes on and on in a level, monotonous, and uninflected tone. One is as unintelligible as the other, and as worthless to all concerned. Practice in making original rhythmic phrases of question and answer, as well as single rhythmic motifs, gives a new meaning to dance and music form.

The color, quality, or mood of music and dance are the product of many elements. One of these is dynamics; that is, the softness or loudness of tone, the lightness or heaviness of movement. Crescendo, progressive increase in volume; and decrescendo or diminuendo, progressive decrease in volume, are nuances of movement as well as of sound and music.

Sharply disconnected or staccato tones, and smoothly sustained or legato tones likewise have a counterpart in movement. Percussion accompaniment has great possibilities in this direction, from the long resonant sound of a gong to the sharp sound of a tightly stretched drum. A sensitive drum can be played in many ways—striking the drum-head with hand or nails or various kinds of beaters, or striking the wooden rim with the stick of the beater. An inventive pianist can also supply many variations of staccato and legato tone.

Timbre or tone-color is particularly related to the distinguishing characteristics of tones made by different instruments or by voices. Practically, one is limited to a certain extent in experimenting with timbre, but, as has been suggested earlier, many commonplace objects

can be ingeniously combined in a rhythm band to vary timbre of accompaniment.

Pitch and melody may be considered as related elements. Pitch—the highness or lowness of tone—depends upon the vibration rate which produces the tone. One's sense of pitch is relatively innate and less susceptible of improvement than one's sense of rhythm. However, working with pitch can be an interesting project for a class. Children enjoy a game in which rising tones are taken in movement by lifting the body or by walking forward, while falling tones are taken by lowering the body or by walking backward. Melody—the succession of single tones of various pitches—may be visualized as a horizontal line. A simple folk song, danced in a horizontal line across the floor, will clarify a child's conception of melody.

Counterpoint—the art of combining melodies—may be visualized as two or more parallel, horizontal lines formed by two or more parallel melodies. The dancing of a familiar round, like *Three Blind Mice*, with different groups representing the several melodic voices, is the first step in a unit of work in polyphonic or contrapuntal music and dance. Also, original rounds can be written.

Harmony in music—the simultaneous sounding of tones—may be visualized as a vertical line. The atmosphere of music depends to a great extent upon this element. A primary study in movement as a visualization of harmony in music could be carried out with a number of groups representing chords, each moving alternately upon its own chord. It is wise to start with the tonic and dominant chords only. Many simple folk songs make use of only the tonic and dominant chords.

An analysis of all elements which go to make up music or dance leaves something still undefined. This emergent element, which is common to all art, represents the fact that any object, any idea, any form, is more than the sum of its parts. The achievement of an integrated dance, however simple, is only possible through a sound, analytical grasp of the elements of accompaniment, form, movement, and meaning, which continuously relates one part to another, and each part to the whole.

Following is a specialized bibliography including examples which

may not be commonly in use and also suggestions for particular application of well-known music for dance projects:

GLOSSARY OF TERMS

NOTE: As there is danger in broad generalizations, so is there danger in brief definition of terms which should carry with them the connotation of wide and varied applicability along with the fact of certain exceptions and many modifying ideas. Therefore this glossary must be considered very meager both in individual definitions and in range of terms. The reader is advised to refer to the standard work, *Dictionary of Music and Musicians*, George Grove, for supplementary material. This glossary may serve some purpose in the direction of initial orientation.

BINARY FORM—a form in two parts which may be charted A. B.

CANON—a contrapuntal composition in the style of strict imitation, one part repeating another part at any interval. The round is an example of one form of canon.

CLASSIC PERIOD OF MUSIC—that period in which a new combination of various points of procedure in musical composition culminated in the so-called classic forms of sonata and symphony which became norms for a considerable period and are still recognized as superior. Examples: Haydn and Mozart.

CONTRAPUNTAL—the adjectival form of counterpoint which is the art of adding one or more parts or melodies to a given melody.

DUPLE TIME OR MEASURE—a measure in which there are two beats.

FORM—the design of music which is evidenced in many types of structure such as the following forms: binary, ternary, rondo, theme and variations, sonata, fugue, and others.

FORTE—loudly.

FUGUE—a contrapuntal composition in which the subject is given in complete form before the answer begins.

MEASURE—the portion of music enclosed between two bars.

METRICS—has to do with the grouping of beats and is dependent upon time values.

PERCUSSION INSTRUMENTS—non-stringed instruments which give forth a tone when struck, as drums, gongs, cymbals.

PERIOD—typically two phrases or eight measures of music which may or may not be complete in itself.

PHRASE—typically a short musical thought, four measures in length, although the length may vary with the time signature.

PIANO—softly.

POLYPHONIC MUSIC—literally, many-voiced; music which is composed of two or more voices or parts, each of which maintains its own entity as a melody, as distinguished from homophonic music in which a melody is treated by adding chords as an accompaniment.

PRE-CLASSIC PERIOD OF MUSIC—the period previous to the crystallization of the classic forms of music. Examples: Frescobaldi, Kuhnau.

RESULTANT RHYTHM—for the purposes of this paper, it refers to a rhythm which results from a combination of two or more distinct and different rhythms.

RHYTHMIC MOTIVES—small musical ideas which have an individuality of their own. The smallest elements into which we can analyze music.

ROMANTIC PERIOD OF MUSIC—that period which introduced a new freedom in the treatment of structural form and put content or matter above manner or form. Examples: Schumann, Chopin, Mendelssohn.

- RONDO FORM**—a composition in which a certain theme appears several times, almost always in the same form, the repetitions of this theme being separated by contrasting material.
- ROUND**—an example of canon in which each voice repeats exactly what the first voice has sung, while this first voice is going on with its melody.
- TERNARY FORM**—a form in three parts, the third being an exact or adapted repetition of the first; it may be charted A B A.
- THEMATIC DEVELOPMENT**—use of the principles of transposition, rhythmic augmentation and diminution, inversion, and so on, in building a composition or a section of a composition from a short theme.
- TIME**—used to indicate the measure signature, as two-four time, certain theorists suggest a change of usage in this matter, substituting two-quarter measure for two-four time
- TRIPLE TIME OR MEASURE**—a measure in which there are three beats
- TRIPLETS**—a group of notes, to be performed in the time ordinarily given to two of the same value.

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Smetana, Bedrich, *Valcky*, Valses, Op. 22, J. and W. Chester, London. (No. 5 is interesting example of duple and triple time.)

Rontgen, Julius, *Old Dutch Peasant Songs and Country Dances*, early 18th century, Op. 51, No. 2, Book I "When dear Father courted dear Mother" (3/4 time, with shortened phrases and coda in 4/4 time)

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ADDRESSES OF DEALERS

Music

Associated Music Publishers, Inc., 25 West 45th St., N. Y. C.

Carl Fischer, Inc., 6 Cooper Square, N. Y. C.

G. Schirmer, 3 East 43rd St., N. Y. C.

Half Price Music Shop, 331 West 57th St., N. Y. C.

Lyon and Healy, Inc., Wabash Ave., Chicago, Ill.

Sherman Clay Co., San Francisco, Seattle, Portland, Ore.

Theodore Presser Co., 1712 N. Chestnut St., Philadelphia, Pa.

Rental of Orchestrations

Arthur W. Tams, 318 West 46th St., N. Y. C.

Phonograph Records, Domestic and Imported

The Gramophone Shop, 18 East 48th St., N. Y. C.

INSTRUMENTS OF PERCUSSION AND MATERIALS FOR MAKING INSTRUMENTS

C. W. Danneheuer, 143 North 4th St., Philadelphia, Pa. (Materials for making drums)

Harry Dixon, Tillman Place, San Francisco, Cal. (Gongs made to order)

Fred Gretsch Manufacturing Co., 60 Broadway, Brooklyn, N. Y. (Single head drums and beaters.)

Industrial Arts Coöperative Service, Inc., 519 West 121st St., N. Y. C. (Materials for making drums, marimbas, pipes of Pan.)

La Fiesta Mexican Handcrafts, 38 West 8th St., N. Y. C. (Drums and gourds.)

Ludwig and Ludwig, 1611 N. Lincoln St., Chicago, Ill. (Cymbals, finger cymbals, maracas or Cuban gourds, tambourines, castanets, etc.)

The Native American, Branch of U. S. Licensed Indian Trading Post, 510 Madison Ave., N. Y. C. (Drums and gourds.)

Wurlitzer Co., 120 West 42nd St., N. Y. C. (Cymbals, finger cymbals, maracas or Cuban gourds, tambourines, castanets, etc.)

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DANCING IN THE MAJOR COURSE IN PHYSICAL
EDUCATION

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DANCING IN THE MAJOR COURSE IN PHYSICAL EDUCATION

I. INTRODUCTION

IN THE evolution of physical education activities during the last thirty years from the formal, response-to-command, meaningless gymnastic movements to a program of activities that contribute mentally and emotionally as well as physically to the education of the individual, dancing has played an increasingly important part. There are two reasons for this fact. First, the elements that contribute to the complete and harmonious development of the child, according to the ideals of progressive education, are found in abundance in the dance unit. Second, the dance itself has made tremendous progress in the last few years in taking its place as an independent art form, and is no longer considered a very humble and illegitimate offspring of the more established forms of artistic expression.

It is true that a dancing unit has existed for a long time in physical education programs. However, even where the subject matter was not at fault, the methods used tended to drain from the activity its greatest values as an educational agent, namely, imaginative and creative expression and cultural development. Modern educational ideals demand that we bury the past and utilize to the full the opportunities that are so plentiful in this field. There is no other activity in the physical education program that offers the peculiar and individual values which dancing offers. The physical contributions of big muscle activity and neuro-muscular performance, the social values inherent in its group contacts, the development of imagination, creativeness, self-confidence, and the great possibilities for musical appreciation and dramatic performance combine to make dancing unique in its contribution to elementary education.

Another factor which should place added emphasis on dancing in our program is its freedom from the element of competition. Most of our activities are motivated to a great extent by the competitive element,

and to play with another individual or group usually means to compete against that individual or group. There is not sufficient material in our program for the type of child who is temperamentally ill-fitted for competition, who is shy in combative situations. Dancing offers to this child an opportunity for expression in situations that demand coöperation as opposed to competition.

The more modern elementary programs of physical education reflect a growing consciousness of its educational contribution. Rhythmic training and dancing occupy at least half of the time allotment for physical education, particularly in the first four grades. However, mere time allotment is only the first step in the development of a dance program for elementary grades that will fulfill all its obligations. The use the teacher makes of this time is of the utmost importance. Does her material have meaning for the child, is it based on his interests and needs, does it allow for individual expression, does it correlate with anything he is doing elsewhere in the school, or had done previously in the dance period? Is the material presented so that the ideas for interpretation come from the children and not the teacher; are the experiences of the child drawn upon to enrich the content of the lesson; is the interest of the child sufficiently aroused so that he adds to his experiences on his own initiative; is the music listened to for something besides seeing "how many times you go this way"; is the rhythmic element emphasized, but not at the expense of everything else in the lesson; are children allowed to be creative, or must they do what the rest of the group does? These are the things that make the teaching of a rhythm or a dance a much more difficult thing than, let us say, the teaching of a relay race. The latter may suffer somewhat from bad direction, and a great many of its educational possibilities may be lost, but as an activity it is pretty much fool-proof. Even the simplest rhythm, however, loses its substance as educational material for the teacher, and joyous activity for the child if it is unintelligently or inadequately presented.

To teach dancing successfully to children the teacher must be aware of all the possibilities for growth in her lesson and must possess the teaching equipment that will develop them. This, you will say, is true in teaching any activity. That is admitted, but the fact remains that the techniques, the knowledges, the experiences, the psychological

equipment that a teacher brings to a dancing lesson are of necessity of a different kind and assume a greater importance in the lesson than is true with other physical education activities. Combined with a modern and progressive philosophy of education, she must be sensitive to rhythm, appreciate and understand music, be imaginative and creative, if she is to bring about the desired results in her teaching of dancing.

What then are our problems in the training of these students for the elementary schools? The most outstanding ones will be briefly discussed.

First, we must have enough time in the major course in which to train students properly. If dancing is important in our program, should it not have as important a place in our major curricula as sports and swimming? This is especially true when one considers the equipment of the student who decides to major in physical education. As a general rule she is highly proficient in sports as compared to her background and skill in dancing. And yet, from the accumulation of evidence in the questionnaires sent out in connection with this report, it would seem that in the majority of teachers' colleges and universities, one-fourth or less of the time allotted to skills and techniques is devoted to dancing.

Second, it is essential that a student intending to specialize in physical education have as a prerequisite a well-developed sense of rhythm. Lacking this, either she should be advised against continuing the course, or she should be required to take special training in order to qualify.

Third, courses such as art and music appreciation, speech, children's literature, and dramatic expression should be required of every student in order to give her the proper background for her courses in dancing.

Fourth, and most important, comes the consideration of the content, method and progression of the courses in dancing in our teacher training schools. In far too many cases preparation for the teaching of dancing is that of unrelated courses in which the student takes a smattering of folk dancing, a semester of clogging, a season of natural dancing, and goes forth with the blessing of the department; or it is where folk dancing is still taught by learning first the five positions;

or where the natural dancing teacher thinks clogging and tap dancing are "low brow" and the clogging teacher thinks that natural dancing is "all right if you like it, but impractical for most purposes." Situations are not so uncommon where two people teaching dance courses to the same group are motivated by different philosophies, talk an entirely different dance language, and are uninformed and indifferent as to what is being taught in any course except their own. What real preparation for teaching can students receive in such an atmosphere?

If situations such as the above are to be corrected it is our job to provide for an integrated preparation for the teaching of dancing. To this end, the following suggestions are offered:

1. Insist that enough time be given to dancing in the major course so that students leave with something more than a few clogs and folk dances and some vague idea about creative expression.
2. Adopt for every course those fundamental principles of method which are in accordance with modern educational procedure.
3. Make clear to the student at the *beginning* of her training instead of at the *end* the underlying principles and techniques of all dance expression.
4. Allow the student to be creative in all of her courses in dancing. It is by no means the sole prerogative of courses in natural dancing.

II. OBJECTIVES FOR TEACHER TRAINING

With what equipment can we provide the major student during her four years' training in dancing? In the past, we felt we had done our duty if she emerged from her training years with a large notebook full of graded dances for all occasions. To-day our vision must include many more objectives of far greater importance than those of pure content.

1. If the student has not developed a real love for and interest in dancing before she is ready to teach, we may feel that we have failed in our first objective. Without this, her teaching will lack that vital attribute that makes her work an art instead of a mechanical and colorless procedure.

2. Of secondary importance is a rhythmic response that is exact,

precise, accurate, even for complicated rhythmic patterns. In other words, a finely developed sense of rhythm must be manifest in perfect physical response.

3. Dance movement that is characterized by control and freedom of expression should be the achievement of completed training.

4. There should be a definite growth in the student's imaginative expression and creative ability. Courses in dancing that do not accomplish this are missing their greatest opportunity for a real contribution to education.

5. An enriched musical experience should be the natural outcome of courses planned by instructors who are themselves musically sensitive.

On the professional side, our objectives should include the following:

1. A knowledge of what dancing is, its history as an art form, and its present contributions to modern artistic expression.

2. A recognition by the student of the educational values inherent in dancing, and a belief in its objectives.

3. The ability to create simple dance forms, and to interpret simple dramatic ideas.

4. A repertoire of dance material that will meet most of the reasonable needs of a teaching program, and a knowledge of acceptable sources of material.

5. Procedures for teaching that are in accordance with the best thought and method of progressive education.

6. The ability to play simple compositions on the piano. This is most desirable, especially in lower elementary teaching situations. While such ability is almost impossible to require for graduation, students who do not play should be strongly advised to take at least enough piano lessons to master the simple compositions used for rhythms in the first three grades.

III. UNITS OF CONTENT

A. Dance Fundamentals

For a long time it has been the conventional practice to introduce major students to the realm of dancing through the medium of simple

folk dances. There were many reasons for this. These dances are easy to perform, and the rhythmic ability and skill of the new student were not taxed too highly. Elementary folk dances are group dances for the most part, and in doing them, individuals do not feel the self-consciousness that comes from solo performances. The movement patterns are definite and fixed, and therefore no call is made upon creative ability which is often quite latent in most new students. Then, the folk dance for centuries has been the dance expression of all types of people and has definite prestige and a very high status in the whole field of dancing. Lastly, folk patterns are fun to dance, and it was felt that they afforded a safe and pleasant means of arousing interest and joy in dancing, and therefore a good preparation for what was to come.

On the other hand, folk dances compose only one class of dance material in several different types. Why not start with another class, —clogging for instance? Except for its lack of cultural prestige, it would answer all the qualifications, and to freshmen in college would probably be the most enjoyable type of dancing we could offer. A good case could probably be advanced as easily for beginning with children's rhythms on the grounds that children start that way, or with social dancing, because that is a familiar and modern form.

The objection to all of these programs is that dance forms and not dance fundamentals have been the foundation. A better approach would give the entering student an understanding of what dancing is, a knowledge of the elements of dance movements and dance forms, and the bases for adequate dance expression before she is introduced to a distinct type of subject matter. Such a course should serve to orient the student both theoretically and practically in the whole field of dancing, and should form a thorough foundation upon which to build further work in dancing. The content should be built up from the following units:

1. History and philosophy of dancing.
2. Music construction as related to the dance (tempo, phrasing, interpretation, etc.).
3. Rhythmic analysis.
4. Rhythmic training.

5. Fundamental movements of locomotion and combinations of these movements.
6. Fundamental non-locomotor movements.
7. Technique for control and freedom of movement.
8. Technique for freedom of expression.
9. Study of dance forms.
10. Opportunities to create simple dance patterns.
11. Experience with characteristic dance forms.

Without venturing into a detailed development of the course, it might be said that each lesson should contain elements of several units and that as far as possible they should be inter-related. To illustrate, rhythmic training should not only have a special time allotment, but should be emphasized in units, 2, 5, 6, 7, 10, 11. The history of dancing should make a contribution to the study of dance forms, and the performance of characteristic ones should grow out of this. The practice of a fundamental locomotor movement may be followed by the creation of a simple pattern based upon the step. Technique for control and freedom of expression may well be combined with practice in non-locomotor movements, such as striking, guarding, pushing, pulling, falling, rising, etc.

All of these units can be built into a course that possesses all the advantages of enjoyment of elementary folk dancing, and is infinitely more worthwhile as a foundation course in dancing. Such a course has been tried for one semester at the Detroit Teachers' College with an incoming major group, most of whom had had no favorable dance experience. The results were most gratifying, both to the students and to the instructor.

B. Courses for Materials and Methods

With the course described in A as a background, we progress to a body of material designed to obtain our more distinctly professional ends, i.e., materials and methods. It is suggested that method be emphasized in each course by the instructor's presentation of several typical children's lessons, followed by class discussion. Where the class is not too large, it is most desirable that each student present a dance or part of a dance to the group for criticism. Experience in

presenting each type of material should be given before practice teaching with children begins.

1. Folk Dancing, Elementary

The first course in folk dancing should contain those dances and singing games based upon fundamental movements. In this way, the student will be provided with a definite group of material for use in those grades where the two-step, polka, schottische, and mazurka are too difficult to master.

Grouping dances around the fundamental step seems to be a logical arrangement of content. These dances serve as good basic material for practice teaching as they are composed of simple formations with an already familiar step.

2. Folk and National Dancing, Advanced

This unit should be sufficiently extensive to give the student a rich repertoire of dances of different nations. If a separate course in dancing for boys is not given, some of this content should be planned especially for that purpose, and all of the dances should be analyzed and discussed in relation to special fitness for boys and girls alone, as well as for mixed groups. It is important that progressions for teaching the step combinations such as the two-step, polka, and schottische be presented and discussed. Some provision should also be made for the collection of background material for the proper presentation of folk dances. This would include a study of national characteristics, folk costumes, and a brief history of the dancing of each country as it is considered, together with the assembling by the student of useful pictures and stories.

3. American Social Dances

This course would study the history and evolution of American social dancing. There are a large number of so-called barn dances and old-fashioned ballroom dances having characteristic music, steps, and formations that can definitely be considered American folk dances. The fact that they were danced by the grandparents of the present younger generation of Americans makes them desirable teaching material, especially for mixed classes. With these dances as a back-

ground, it is desirable to present modern social dancing, thereby giving the latter its proper place as American social dance expression, and showing its relation to the types which have preceded it. Although this unit can doubtless be incorporated into the folk dancing course, it seems desirable that it be considered by itself.

4. Clog and Character Dances

Due to their complicated patterns of rhythm and movement, clog dances require a more formal, detailed presentation than any other type of dance material used in the elementary grades. For this reason, it is important that students have the experience of working out two or three steps of an unfamiliar dance from notations, and of presenting it to the group for criticism. The best progressions for teaching threes, fives, sevens, and other common clogging steps should be given. It is desirable to have students occasionally improvise to suitable music, using these steps and any others they may feel are in accord with the spirit and rhythm of the music. The creation of a dance around an idea or character should be an important requirement of the course. If tap dancing is given for use in the secondary schools, it can very well be combined with the courses in clogging, as there is little difference in their essential nature. The best dances of both types contain opportunities for expression outside of mere rhythmic movement.

5. Child Rhythms

The course in child rhythms is of fundamental importance in the training of elementary school teachers. In the past it was thought that if students had "In the Waves" and the "Big Brown Bear" in natural dancing, they were pretty well prepared to meet children on their own level. The flaws in such a procedure are obvious when it is known that the major part of the first, second, and third grade program in physical education should be devoted to rhythmic activities. Materials and methods cannot properly be given except in a course where the spirit and atmosphere are conducive to presentations and responses on the child's level. There is a difference of opinion as to whether students in such a course should pretend to be children and respond as such, or maintain their adult attitude while performing

and discussing children's material. It seems obvious, however, that if students "feel silly" being bears and mechanical dolls, and offering suggestions and answering questions as children would, they will indeed feel lost when confronted with a group of children whom they are to guide through the same procedure. On the other hand, a course of this kind in which the material is presented as though to children may be of inestimable value in giving the student an awareness of the imagination, enthusiasm, humor, naïvete, and responsiveness of little children; in developing a playful lightness of manner which a good teacher of children must have; in making her sensitive to the seriousness with which a child regards a flight of imaginative fancy; and, finally, in bringing about a realization that little children are individuals with the desire and ability to express themselves in relation to their experiences and environment. The scope of the course should include the practice of fundamental movements of locomotion on the child's level, imitative, imaginative and environmental activities and rhythmic pantomimes, and free rhythmic and dramatic interpretations, with comprehensive discussions of methods of presenting each unit. It is important that the instructor's presentations should illustrate proper methods of procedure, and that each student have at least one opportunity to teach the class for self and group appraisal. An original rhythm by the student serves as appropriate material for her lesson. The selection of suitable music for specific and free interpretation by the children, and the collection of pictorial and literary material to serve as aids in enriching the introduction of rhythmic units, should have a definite place in the course. It is to be expected that such a course will arouse in the student a realization of the possibilities for physical, mental, and social development embodied in the activities of children's rhythms.

6. Natural Dancing, Elementary and Advanced

According to a recent authority "natural dancing makes the greatest cultural contribution to fine living found within the field of physical education." If this be true, it is important that the student of physical education should be given enough contact with a program of natural dancing so that her possession of its inherent values will be unquestioned. For this reason the content of a course must be carefully

planned to provide for satisfaction on all levels of lyric performance and dramatic interpretation. The student should derive from her experience in natural dancing the ability to dance freely and expressively in spontaneous response to most types of music. This implies well-developed powers of interpretation, depending upon broad imaginative and dramatic powers. It implies a sensitive and fine appreciation of music and a feeling for beauty of form, line and color. It implies a knowledge through experience, of the contribution of dancing as an art form, and as an esthetic and emotional experience. It implies, more than anything else, a love of dancing, and a confidence in one's powers of expression.

Creative expression in dancing depends upon these courses for its greatest development, therefore it is assumed that dance composition will be stressed as an essential part of the content. Besides the opportunities for creative endeavor which are a part of any course in natural dancing, each student should perform and present a problem of her own.

Natural dancing has real interest for girls in the fifth and sixth grades in the elementary schools. Material must be chosen wisely and must be taught carefully if the dance expression is to be kept simple, sincere and unaffected. For this reason, simple technique progressions that in themselves afford rhythmic and emotional satisfaction should be given to the student for use in these situations. She should also be aided in developing a repertoire of musical compositions that will help her in the selection of suitable accompaniments. In addition, she should have a variety of simple lyric dances, preferably for groups, joyous, gay and charming in expression. Some of these may be obtained from standard sources, but many should be the result of the creative expression of the student group.

IV. RELATED COURSES

The number, titles and scope of related courses in the field of teacher training in dancing depend upon the organization of the whole curriculum, which of necessity will differ in different situations. However, if the student is to be adequately prepared to teach in the elementary schools, the material given in the courses mentioned here

is fundamental, and must be included somewhere in the whole period of training.

A. Principles and Problems of Teaching Dancing.

This course should cover the following units of content:

1. Accepted procedures for teaching dancing.

This unit should serve to coördinate the methods given in the various courses in dancing and should emphasize the salient points in each. The inherent relationship of these methods to basic principles of progressive education must also be presented.

2. Selection of Material.

The proper selection of material for specific situations is an important problem in elementary school teaching. Pupils' interests and needs, socio-economic status, nationality groups, age, sex, and intelligence are all factors that should contribute to the choice of materials.

3. Correlated Units of Material.

It has long been the custom of the elementary physical education teacher to plan her work in dancing with little or no regard for the activities that engaged the child outside her particular class. In most instances the dancing in the class itself has lacked any unifying subject or idea around which a series of lessons might be built, and which would encourage research on the part of the group into new and original contributing materials. This has partly been due to the fact that the physical education teacher has felt herself to be set apart from the rest of the school, and has felt that her work has no relationship to the rest of the curriculum. Requirements set up by rigid syllabi with no regard for the needs of individual situations have also been at fault. The training of the student along these lines has been singularly remiss. There are rich possibilities in dancing for correlation with almost every subject in the school curriculum, and until we develop these possibilities we shall continue to be the specialized subject that we still are in most elementary schools. School projects which have their source in rhythmic materials that have been developed in the gymnasium should be as common as those initiated

in other departments. Our students, to be keenly aware of such opportunities and their possible outgrowths, should spend considerable time in this course on this phase of the work. Plans for projects, units of material, and correlative activities should be worked out by individuals and discussed by the group. Emphasis must be laid on the fact that initial ideas, suggestions, and plans for development come from the children and are guided and rounded out by the teacher. She is to guide; she is not to direct. An interesting experiment in connection with the work in pageantry might accrue from the development of a project by the class on their own level, in which materials from other college classes in English history, art, and music are used to build a festival or recital.

4. Teaching Problems.

If this course is given, as it should be, in connection with practice teaching, there will be no end to the material for discussion. Stimulation of interest, desired goals of accomplishment with different types of groups, the problems of mixed classes and of boys alone, the adjustment of unfavorable attitudes toward dancing, the best procedures for getting partners, for arranging sets and groups, the use of the tom-tom or the phonograph as a substitute for the piano—these are only a few of the problems that the teacher of dancing must be equipped to solve.

5. Sources of Material Bibliographies, etc.

The well-prepared teacher must not only have on hand a complete bibliography covering all of her needs in teaching dancing, but the sources themselves should be authentic, worth-while, and representative of the best educational standards, both as to content and method.

B. Pageantry

The course in pageantry is not a new one in most teacher training institutions, and a discussion of its content is not pertinent here. The call made upon the teacher of dancing to participate in plans for school plays, festivals and pageants demands the preparation that such a course can give to her. Theory and practice in dramatic expression

should be emphasized. The work is particularly worth-while if it offers an opportunity for the students to create, develop, organize, and present a project of their own.

V. PRACTICE TEACHING IN DANCING

It is unfortunate that many of our best teacher training institutions are so situated that adequate practice teaching on the elementary level is not available. The teaching of dancing particularly is apt to be rather hit-and-miss, depending upon the season the student happens to be doing her teaching, the classes assigned to her, and other factors. This will be corrected only when institutions see the need for strong preparation along this line conducted in typical school situations and under the direction of critic teachers who are well fitted to offer advice and help. The ideal will achieve the following:

1. The ability to write plans which will be of benefit in giving organization and direction to the lesson without casting it in so rigid a mold that the teacher is unable to proceed along a different line should the needs and interests of her group so dictate. For the beginning teacher, her plan should give her confidence, should keep her objectives before her, and should be prepared in sufficient detail so that she does not need to depend upon the inspiration of the moment for the emphasis of the important points of the lesson. It is important that the daily lesson sheet be a detailed development of a larger plan for a unit of work extending over a much longer period of time.
2. Gradual participation in the handling of large groups serves as the most efficient method of introduction to teaching. In this way, the beginning teacher, by working with small groups for short periods of time, develops her teaching techniques as well as her self-confidence to the point where she is able to work more easily with a class of from forty to one hundred children for a whole class period.
3. The importance of teaching experience with typical groups (*i.e.*, at least thirty children) on all possible age levels cannot be sufficiently stressed for elementary school preparation.
4. Complete supervision of practice teaching by a critic teacher of excellent qualifications is essential. This should be supplemented by partial supervision by the instructor in charge of practice teaching,

as well as the instructor of dancing. It is unnecessary to say that the standards of teaching performance of these two or three people must be identical.

5. Frequent conferences between the student and those who are advising her should be arranged in order that she benefit by their suggestions as to her planning and teaching procedures.

VI. PLACE AND PROGRESSION OF COURSES IN MAJOR CURRICULA

The following tentative suggestions are made in regard to the placing of courses in dancing throughout the major training. It must be borne in mind that the organization of the work in dancing into the above units may not be desirable in certain training situations, and even the titles and terminology suggested are not intended to replace others used to designate the same content. It is also true that there may not be sufficient time allowed in many major curricula to permit the inclusion of all courses suggested in the following outlines. It is of great importance, however, that the student have enough contact with dance training, and the courses that have been described in the first part of this report represent a minimum of what that training should be.

Four Year Course

(Where major work begins the first year)

(NOTE: It is assumed unless stated otherwise that a course will meet twice weekly for one semester)

Freshman Year—Dance Fundamentals (both semesters)

Sophomore Year—Folk Dancing—Elementary

Folk Dancing—Intermediate

Natural Dancing—Elementary

Junior Year—Folk and National Dances—Advanced

Natural Dancing—Intermediate

Clog and Character Dancing—Elementary

Child Rhythms

Senior Year—Natural Dancing—Advanced
Clog and Character Dances—Advanced
American Social Dances—(once a week for a semester)
Practice Teaching
Related Courses

Four Year Course

(Where major work begins the second year)

Sophomore Year—Dance Fundamentals
Folk Dancing—Elementary
Junior Year—Natural Dancing—Elementary
Clog and Character Dancing—Elementary
Folk Dancing—Intermediate
Folk and National Dancing—Advanced
Child Rhythms
Senior Year—Natural Dancing—Advanced
Clog and Character Dancing—Advanced
American Social Dances
Practice Teaching
Related Courses

Four Year Course

(Where major work begins the third year)

Junior Year—Dance Fundamentals
Folk Dancing—Elementary
Clog and Character Dancing—Elementary
Child Rhythms
Senior Year—Natural Dancing—Elementary
Natural Dancing—Advanced
Folk Dancing—Intermediate
Folk Dancing—Advanced
Clog and Character Dancing—Advanced
Related Courses
Practice Teaching

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DANCING IN THE PREPARATION OF THE CLASSROOM TEACHER

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DANCING IN THE PREPARATION OF THE CLASSROOM TEACHER

THERE is a present-day trend in education toward integration. This trend makes it increasingly desirable for the classroom teacher in the elementary school to be in charge of the so-called special subjects of the curriculum. Physical education which includes all rhythmic activities is one of the subjects.

Education is facing the problem of training teachers who may be called upon to teach all school subjects. In considering the teaching of rhythmic activities the problem is twofold.

1. Students in teacher training institutions
2. Teachers in service

The teacher training institutions are entirely responsible for fitting teachers to teach rhythmic activities. Once a teacher enters service, however, the responsibility for her success and improvement is her own and that of the school system in which she works.

Until recently, teachers have entered service inadequately prepared to teach rhythmic activities and the like. Teacher training institutions have been more occupied with preparations in the field of academic subject matter. At the present time, much progress is being made in the field of special subjects, since all subjects in the curriculum are so completely merged. From now on, beginning teachers will start their work with a fine background and understanding of physical education.

Discussion is heard even about such details as the ability of candidates entering teacher training institutions to play the piano. If this were ever made a requirement, certainly much could be accomplished in elementary schools in the way of rhythmic training.

Following is the report of the committee on "Dancing in the Preparation of the Classroom Teacher":

1. IN TEACHER TRAINING INSTITUTIONS

I. *First year program. Fundamentals of dancing.*A. *Development of fundamental movements.*

1. Fundamental forms of locomotion should be performed accurately in response to fundamental rhythms of music. (Walk, run, leap, hop, jump, skip, slide.)
2. The particular rhythms in music which are suitable for these locomotor movements should be studied. ($2/4$, $3/4$, $4/4$, $6/8$.)
3. From a large number of compositions, music should be selected not only because of its suitable rhythm, but also because of the appropriateness of its mood or quality for the activity desired. (Example: Galloping and skipping can be performed easily to music having a rhythmic combination of a long and short beat, but to give complete satisfaction, the character of the selections used for each should be very different.)
4. Fundamental movements should be performed to a number of suitable musical selections, the student making his own choice of movements to fit each composition.

B. *Identification of dance pattern and the musical phrase.*

1. One or two dances should be taught, using only one foot pattern throughout, the variation being gained entirely from the floor pattern. The student should be led to see this and to recognize the fact that each floor pattern has a definite relation to the phrases of the music. From these dances, criteria for judging dance construction may be emphasized.

C. *Making of original patterns.*

1. The student now has some knowledge of music, of simple locomotor movements and of floor patterns. He can use these tools to build his own dances. The groups should not be larger than six or eight for this work.

D. *Introduction of character into dances.*

1. With the background developed, ideas, on the level of fancy or imagination, can be introduced. The expression of real emotion through the dance requires a far more penetrating study of music and body movement than is possible in a course of this type. (Natural dancing, definitely on the adult level and with no suggestion of professional application, should be offered as an elective in the fourth year.) Simple character dances including pantomimic movements should be taught. A dance which "tells a story" or depicts a character should be created by small groups. This brings into play all phases of the course.

E. *Development of folk-dance technique.*

1. The student must have a knowledge of the traditional "steps" that appear often in folk and character dancing. Many of these are combinations of the fundamental locomotor movements. They can be developed as such and given their traditional names afterward. (Example: A skip followed by two running steps becomes a polka.)

F. *Folk and National Dancing.*

1. Several representative dances from each of a number of countries should be taught to bring out the characteristics peculiar to each country. A note-book should be compiled that will serve as a reference for the work of the second year.

Summary: The work in rhythm and dancing during the first year of teacher training should be for self-development, and carry with it no direct suggestion of application to future teaching. This work, however, should be carefully planned to provide a good foundation for the activities to be passed on to children. These activities are presented in the second year. Unless there is conscious planning toward this end, the time allotted to physical education in the second year will be found quite inadequate for foundation, method and materials, and practice teaching. By the time the teacher in training is assigned to

her first period in the demonstration school, she should be sufficiently prepared to benefit by her opportunity to act in real teaching situations with children.

II. *Second year program. Materials for Children.*

A. *Rhythms for Children.*

1. Methods of presentation.
2. Sources of suitable material. In addition to the fundamentals, imitations of familiar playground activities, animals, toys, methods of transportation, and characters from stories, provide endless materials.
3. Selection of suitable accompaniment.
 - a. Piano.
 - b. Victrola.
 - c. Singing.
 - d. Poetry.
4. Extensive opportunity for each student to teach his own class.
 - a. Using published materials.
 - b. Creating original materials to correlate with real or imagined schoolroom units.
5. Directed observation of this work with children in the demonstration school.

B. *Folk and Character Dancing for Children.*

1. Methods of organization and presentation.
2. Materials.
 - a. Sources.
 - b. Interpretation.
 - c. Criteria for selection of materials for each grade level. (A note-book should be compiled to serve as a reference. This should include descriptions and illustrations of authentic folk costumes for each country studied.)
3. Extensive opportunity for each student to teach his own class gaining skill in
 - a. Interpretation of published materials.

- b. Presentation of materials to the groups.
- c. Control of music (piano or victrola).
- 4. Directed observation of folk-dancing in the demonstration school.

III. *Third year program. Practice teaching in the Demonstration School.*

Every student should have an opportunity to teach dancing in the demonstration school under the supervision of the room teacher and the instructor of physical education.

IV. *Fourth year program. Elective course in Natural, Tap and Clog Dancing.*

2. TEACHERS IN SERVICE

I. *Organization of Materials by the Teacher.*

A. *Selection of Material.*

1. The department of physical education through courses of study, bulletins and supervisors, should place in the hands of the teacher material appropriate for her group and sufficient in amount to furnish a wide range of choice.
2. The material should be classified and arranged so as to be easily and quickly accessible to the teacher.
3. The poor teacher should be guided in his choice and adaptation of materials. The average teacher will select rather wisely. The superior teacher will select wisely and often add to materials suggested.
4. The material should provide sufficient range for correlation with other subjects such as geography, history and art. It should also aid in developing units of work.
5. The department of physical education should be ready to furnish suitable material for special occasions or special studies.

B. *Planning for suitable accompaniment.*

Possible ways of providing music are listed below in the order of desirability.

1. Accompaniment provided by paid pianist.
2. Accompaniment provided by volunteer teacher, clerk, or pupil.
3. Accompaniment provided by the combination of two classes. (One teacher plays the piano while the other teacher conducts the class.)
4. Accompaniment provided by orthophonic records.

Disadvantages:

- a. Considerable time is lost while the children are learning the tunes.
- b. The singing group is inactive.
- c. Music supervisors often object strenuously to children singing during activity.

C. *Presentation of material to the children.*

II. *Improvement of Instruction.*

A. *By the department of physical education.*

1. Meetings and institutes. Meetings are of some value for the discussion of aims. If the groups are small, a discussion of problems is both possible and fruitful.
2. Conferences. Conferences are very valuable. Especially helpful are those between the teacher and the supervisor at the time of supervision. Conferences including the supervisor, the principal, and the teachers to plan for progression in the building are desirable. The supervisor's conferences with the principal to present the general aims and plans of the department of physical education are likewise essential.

B. *By the supervisor.*

1. The supervisor should help the teacher to clarify his aims and to increase his teaching skills. In many cases, a model lesson supplies a definite pattern which is helpful to the teacher.

C. *By demonstration lessons.*

1. A demonstration lesson may be given by the supervisor at the time of her visit to the teacher; by the supervisor

for a group of teachers; or by a teacher for other teachers who have classes on the same age level. The last plan brings the best results.

D. *By coöperative planning of the course of study.*

1. The course of study should be planned by committees of teachers led by the supervisor of physical education. These committees should consult with the grade supervisors and the research department before selecting materials.
2. The curriculum committee should send out selected material to all the teachers so that it may be tried, criticized and returned before it is definitely adopted for the course of study.
3. Much original material can be gathered from children and teachers not serving upon the committee.
4. The department of physical education should have the final responsibility for the selection of this material.

E. *By integrated coöperation.*

1. The elementary school principal should help the teacher
 - a. To make the maximum use of space and facilities.
 - b. To emphasize standards and growth in ability from grade to grade.
 - c. To recognize superior teaching in her group.
 - d. To encourage the use of suitable rhythmic activities for dramatics, and for Parent-Teacher Association programs.
2. The grade supervisors should help the teacher to develop units of work.
3. Coöperation between the general supervisor and the supervisor of physical education often makes it possible to procure speakers and to arrange interesting programs for general meetings. (Examples: The Intermediate Teachers' Organization, grades 4, 5 and 6, invited Miss Elizabeth Burchenal to speak at a general meeting.)
4. The teacher should be encouraged to take extension courses in local normal schools and universities. Credit

for these courses should be accepted toward degrees and teaching certificates.

5. The teacher can improve the caliber of her work by
 - a. Learning to play the piano.
 - b. Seeking help from department of physical education.
A helpful and advisory attitude on the part of the supervisor will encourage the teacher to seek aid from the department of physical education. The interest and efficiency of the teacher are increased by working with her and by striving constantly to understand her problems.
 - c. Attending meetings. The teacher should attend all meetings planned for her benefit. These meetings should of course be interesting, dynamic and helpful, and should be so conducted that they have a direct bearing on the problems of teaching rhythms.

THE END

